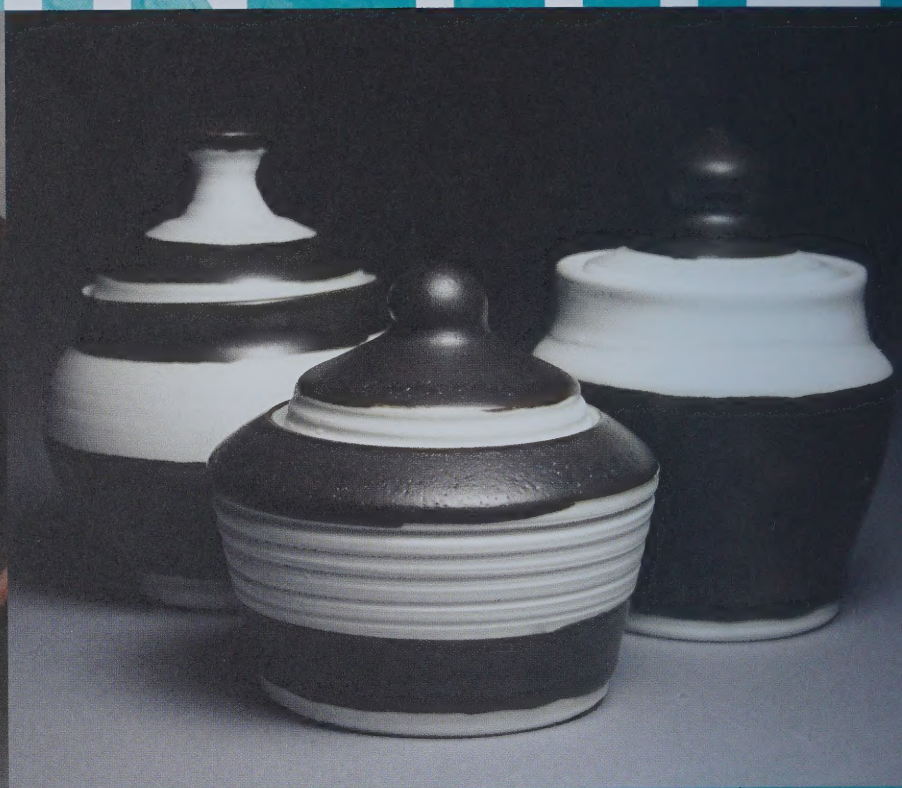
MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

FALL 2011

PROFESSIONAL AND CONTINUING EDUCATION

BE A MAKER

IT'S IN THE



Ceramics, Lynne Francis-Lu

MIX. . .

The meeting between students who are still inside the education bubble with students who are already out in the professional world, benefits everyone. There is a lot of teaching each other about course materials which also leads to a sharing of perspectives that is so rewarding to witness as a teacher. So, two thumbs up from my end for PCE allowing undergrads into their classes.

Nathalie Miebach
Teacher, Sculptural Weaving

The sculptural weaving course I took at MassArt was fantastic. The positive energy I experienced in the classroom I attribute to a knowledgeable instructor and the direct result of combining young artists and more experienced students together. This allowed for a variety of voices, thoughts and artistic expressions. I have taken art and design classes at other Boston area institutions; Mass Art offered the best overall creative learning experience by far!

Lynne Francis-Lunn
Museum Professional

MassArt CE classes offer an especially rich learning environment for two reasons. There is a mixed population of serious, motivated students with ages ranging from 20 to 70 and encompassing an equally broad range of life experience and artistic ability. Students are in CE classes because they want to be there. They don't come into class late and unprepared or cut classes. Likewise the teaching staff is composed of talented people from a broad range of ages and occupations. CE looks for the best teachers they can find. This combination leads to classes with lively discussions and robust learning opportunities.

Murro Van Meter
Entrepreneur

FROM THE DEAN

Welcome

It's what makes MassArt's Continuing Education program so extraordinary. The mix of classes, the mix of students, the mix of disciplines or media in one studio. Take classes in one of over twenty disciplines: fibers, jewelry, painting, photography, architecture, fashion, graphic design, sculpture, industrial design, film/video and more. Or take a class that takes you from drawing to sculpture or drawing to film. Work in a studio with everyone from adults pursuing a passion, changing careers, or trying something new to students enrolled in the undergraduate or graduate programs at MassArt and elsewhere. Take anything from an introductory workshop to an intensive three credit studio class—there is something to suit all levels, budgets and interests. We look forward to seeing you here.

ANNE MARIE STEIN
Dean, Professional and Continuing Education

PARKING

Continuing Education provides limited free parking for students on the day of class at the Mindoro Street lot, a five to eight minute walk to MassArt. The lot is staffed with an attendant and shuttle service is available between the lot and MassArt daily from 7am–11pm. Students also may pay for parking for the day of their class at the Ward Street lot directly across Huntington Avenue. For more information and to pick up the required forms, please stop by the Continuing Education office (Mon–Thu, 9am–7pm; Fri, 9am–5pm) or call (617) 879–7200. There are also parking garages in the area and metered on-street parking.

PUBLIC TRANSPORTATION

It's easy to get to MassArt. The Green Line 'E' train at the Longwood/Hospitals stop is directly in front of the college. The #39 bus stops here as well, and the college is a short walk from the Ruggles Orange Line station.

REGISTER EARLY!

We recommend that everyone register at least one week before classes begin. Many courses fill quickly and classes with low enrollment risk cancellation. Registering early gives you the best chance of getting the course you want.

CALENDAR FALL 2011

See page 4 for full course calendar.

September 8	Fall Classes Begin
October 10	Columbus Day, no classes
November 11	Veterans Day, no classes
Novvember 23–26	Thanksgiving Recess, no classes
December 24–January 2	College Closed
January 3–15	Winter Intersession Classes
January 18	Spring 2011 Classes Begin

ON THE WEB

The most current information on our classes can be found on the web. View course descriptions, schedules, faculty bios, policies, and much more. Register and pay for your classes online: MassArt.edu/ce

CONTINUING EDUCATION ONLINE COURSES

MassArt is offering online classes this summer. See online courses in Studio for Interrelated Media, History of Art, and Liberal Arts.

YOUTH PROGRAMS

See pages 42 for more information

Saturday Studios
Grades 4–12
Saturdays, 9:30am–12pm
October 15–December 10
Exhibition: December 5–10
Closing Reception: December 10, 11:30am–12pm

Life Drawing and Portfolio Development
Grades 9-12
October 17–December 19
Mondays, 4–6pm
Final Review: December 19

MORE INFORMATION

Professional and Continuing Education
Massachusetts College of Art and Design
Tower Building, 2nd Floor
621 Huntington Avenue, Boston, MA 02115 USA

Telephone: (617) 879-7200 • Fax: (617) 879-7171
Website: MassArt.edu/ce • Email: ce@massart.edu

Office Hours: Mon–Thu, 9am–7pm; Fri, 9am–5pm

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COURSE CALENDAR BY DAY *3 credit classes*

	MONDAY	TUESDAY	WEDNESDAY
ANIMATION		29 Animation Essentials	
ARCHITECTURE	17 Digital Portfolio		17 Revit
ART EDUCATION			39 Art and Developmental Theory
CERAMICS	25 Clay Studio		
COMPUTER ARTS	11 Introduction to Computer Design		
DRAWING		20 Life Drawing	20 100 Drawings
FASHION DESIGN	15 Pattern Drafting	15 Tailoring 16 Textile Design	16 Digital Tools for Textile Design 16 Textile History
FIBERS	23 Clothing Construction Techniques		23 Sculptural Knitting
FILM/VIDEO	28 Introduction to Video Production	29 Writing the Short Film Screenplay	
FURNITURE DESIGN		25 Concept to Object: Processes for Furniture Design	25 The Art of Furniture: Design and Construction
GLASS	23 Glass Fabrication		
GRAPHIC DESIGN	9 Elements of Design 9 Typography	9 Foundations of Graphic Design 10 Interaction Design	9 Typography 11 Beyond the Book 10 Intermediate Typography
HISTORY OF ART	35 Folk Art, Folk Craft		35 Introduction to Art: The Western Tradition
ILLUSTRATION	11 Illustrative Mask Making	11 Children's Books: Narrative Illustration	
INDUSTRIAL DESIGN		16 Introduction to Industrial Design	
JEWELRY			24 Beginning Jewelry
LIBERAL ARTS		37 Writing Poems 37 History and Issues of Documentary Film	36 Mythology and Art 37 Writing Children's Books
METAL SCULPTURE	24 Foundry Process in Sculpture	24 Welding	
PAINTING	19 Abstract Painting Studio	19 Introduction to Painting 20 Painting: Mixed Media	20 Painting: Personal and Powerful
PHOTOGRAPHY			32 Introduction to Digital Photography
PRINTMAKING		21 Silkscreen Printing	21 Painterly Etching
SCULPTURE		24 Figure Workshop: The Human Body in Clay	
SIM		34 Creating Flash Games	
STUDIO FOUNDATION	6 Drawing for the First Time 7 Drawing with Color	7 Drawing Fundamentals 7 Visual Issues 1	
WEB DESIGN	12 Introduction to Web Design		12 Introduction to Web Design
WOOD		25 Introduction to Gothic Woodcarving	

THURSDAY	FRIDAY/SATURDAY
25 Tableware	
11 Introduction to Computer Design	
20 Anatomy for Life Drawing	20 Drawing: Study and Practice
15 Pattern Drafting 16 Costume Design	
28 16mm Film Production	
25 History and Development of Modern Furniture	
10 Graphic Design I 10 Graphic Design II 10 Graphic Design III	
	36 American Art and Visual Culture
16 Drawing for Designers	
37 Third World Women, Literature, and Culture	
19 Painting: Power of Observation 20 Renaissance Painting Techniques	
31 Black and White Photo: Beginning and Intermediate 32 Documentary Photography	
7 Form in Space	6 Drawing Fundamentals
12 Web 1	

WORKHOPS *1.5 credit classes and non-credit*

CERAMICS

26 The Color of Fire: Painting with Fire and Smoke, Sat and Sun, Sep 24, 25
26 Drawing Techniques on Clay, Sat and Sun, Oct 1, 2
26 Lithography on Clay, Sat, Oct 22
26 Silkscreen on Clay, Sat and Sun, Nov 5, 6

COMPUTER ARTS

12 Flash Interactive Design, Sat and Sun, Oct 22, 23, Nov 5, 6
12 InDesign Workshop, Sat, Sep 17, 24
12 Photoshop and Illustrator, Sat, Oct 29, Nov 5
12 Photoshop for Artists, Sat, Nov 19

FILM/VIDEO

29 The Documentary Camera, Tue, Sep 13-Dec 13
28 Editing with Final Cut Pro (1.5cr) Sat and Sun, Oct 15, 16, 22, 23
29 Researching the Documentary, Wed, Nov 2, 9

GRAPHIC DESIGN AND ILLUSTRATION

10 Print Production (1.5cr) Sat and Sun, Sep 17, 18, Oct 1, 2
10 Interactive Development (1.5cr) Sat and Sun, Oct 1, 2, 15, 16
11 Advanced Perspective Drawing (1.5cr) Wed, Sep 14-Oct 26

JEWELRY AND METALSMITHING

24 Lapidary Workshop, Sat and Sun, Sep 24, 25
24 Silver Ring Workshop, Sat and Sun, Sep 24, 25
24 Cuttlefish Workshop, Sat, Oct 15

METAL SCULPTURE

24 Basic Bladesmithing, Wed, Sep 14-Dec 7

PAINTING/PRINTMAKING/BOOK ARTS

20 Introduction to Mosaics, Sat and Sun, Oct 22, 23
21 The Art of the Book (1.5cr), Tue, Sep 13-Oct 25
21 Experimental Monoprint Workshop, Fri-Sun, Sep 30, Oct 1, 2

PHOTOGRAPHY

32 Beginning Digital Photographer, Sat, Sept 10, 17
32 Street Photography (1.5cr) Sep 11-Oct 24
32 Alternative Camera, Alternative Techniques (1.5cr) Mon, Sep 12-Nov 7
32 The Photographer's Project (1.5cr) Alt Wed beginning Sep 14
32 Photographic Lighting Workshop, Sat, Nov 5

PROFESSIONAL PRACTICE

40 Graphic Design Career Explorations, Sat, Oct 15, 22
40 Methods and Design in Art Exhibitions, Wed, Sep 14-Oct 26

ONLINE COURSES (SEP 12-DEC 16)

36 Introduction to Folklore
36 Art and Revolution
36 History of Sound Art
34 Art Blogging and the Social Network

STUDIO FOUNDATION

Studio Foundation offers a set of classes which are designed as a sequence, exploring the basics of visual language and idea generation. These studios enable students to formulate a personal vision and develop a strong critical eye, the same fundamental skills nurtured in a student's first year in MassArt's BFA program.

For MassArt's matriculated students and those interested in entering the degree program, some of the classes offered through Professional and Continuing Education may satisfy Studio Foundation requirements, contingent upon successful portfolio review. Classes which may qualify and the equivalent course in the BFA program are specified in the course descriptions. For non-matriculating students, Studio Foundation offers fundamentals classes which can inform arts learning across disciplines. These courses are a great way to explore new areas of interest, review areas already enjoyed, or help build a portfolio.

DRAWING FOR THE FIRST TIME

Ease into art making in this enjoyable, non-intimidating first drawing course. Projects help students learn concepts and express themselves as they develop skills and confidence. Students discuss what they see, evaluate drawings, and develop the ability to see in non-stereotypical ways. Short exercises and long poses using a life model, still life, and landscape enable students to learn about line, value, form in space, and composition. This course includes an independent portfolio project and a portfolio review day to be arranged.

SFDN 1X1 3CR
Section 01: Mon, 6–9pm, and a portfolio review day to be arranged.
Trintje Jansen
Undergraduate Course Fee: $930

DRAWING FUNDAMENTALS

This in-depth workshop introduces and builds upon fundamental drawing concepts that apply across disciplines. Line, value, shape, form, space, intent, and other elements are addressed using direct observation, figure studies, and invented and conceptual imagery. The class refers to contemporary and historic practice from many sources and traditions. This course does not transfer directly as an equivalent for BFA requirement SFDN 181 Drawing I. Students accepted into the MassArt BFA program may request a course portfolio review if they are seeking transfer credit for a required course. Prerequisite: Drawing for the First Time or basic college level drawing course.

SFDN 160X 3CR
Section 01: Tue, 6:30–10pm
Janet Monafo
Section 02: Fri, 1:30–6:30pm
Candace Ivy
Undergraduate Course Fee: $930

DRAWING WITH COLOR

This class teaches the fundamental skills of basic drawing, as students develop their understanding and control of color. Using pastel, paint and pencil, students will draw from the model and still life, strengthening observational skills and building a successful composition. This is a fun, interactive, but serious exploration into drawing and color. This course does not transfer directly as an equivalent for Studio Foundation BFA requirement SFDN 185 Drawing II. Students accepted into the MassArt BFA program may request a course portfolio review if they are seeking transfer credit for a required course. Prerequisite: Drawing Fundamentals or basic college level drawing course equivalent.

SFDN 1X7 3CR
Section 01: Mon, 6:30–10pm
Chris Sullivan
Undergraduate Course Fee: $930

FORM IN SPACE

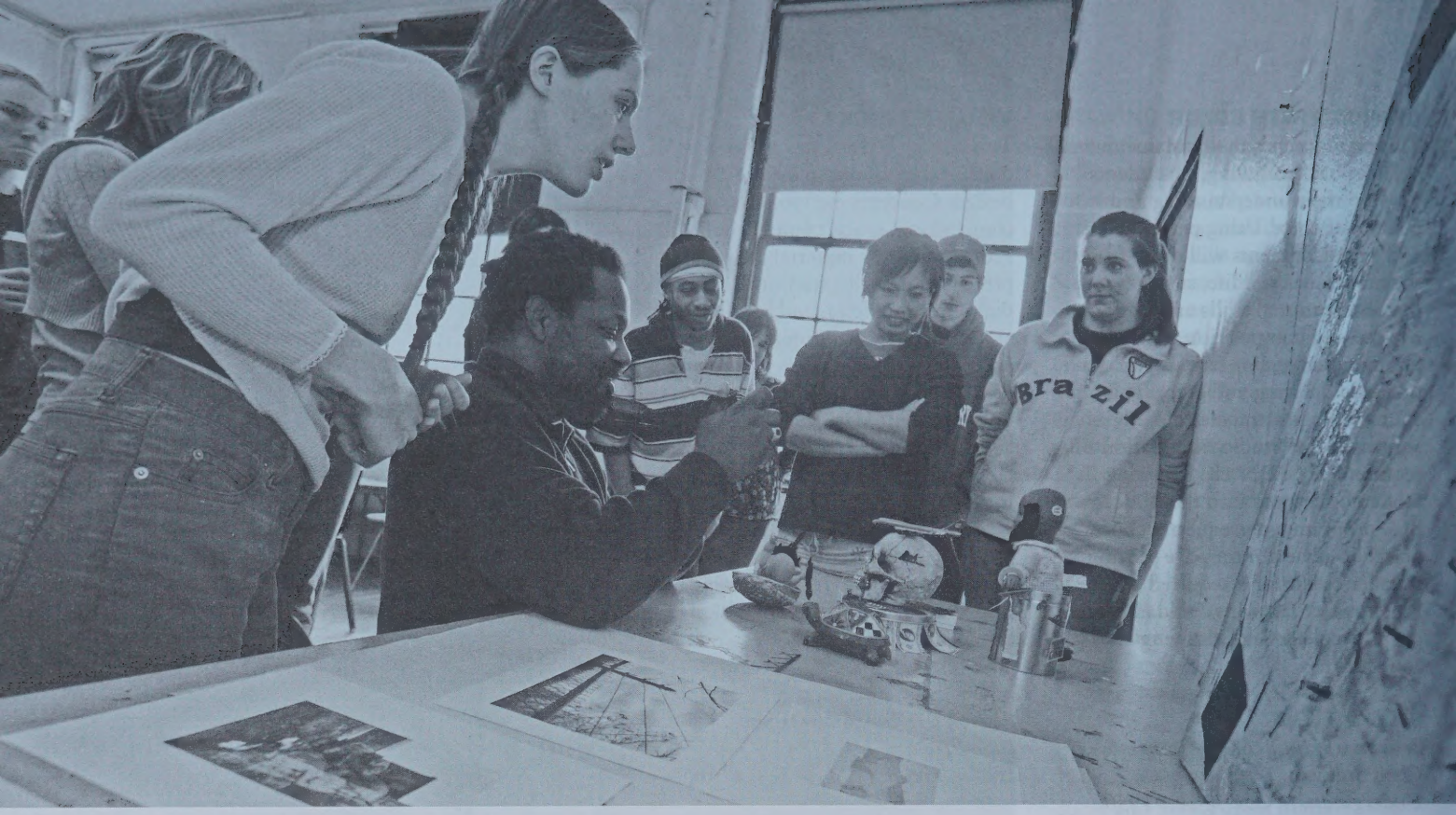
This course introduces issues central to thought and practice in three-dimensional art and design. Understanding form and space relationships is essential to sculptors, architects, industrial designers, and 2D artists and designers. Students explore scale, volume, mass, and space and creatively investigate form and position in space using a range of materials and building techniques. Use this course to build a portfolio. This course does not transfer directly as an equivalent for Studio Foundation BFA requirement SFDN 183 Form Study. Students accepted into the MassArt BFA program may request a course portfolio review if they are seeking transfer credit for a required course.

SFDN 161X 3CR
Section 01: Thu, 6:30–10pm
Greg Mencoff
Undergraduate Course Fee: $930

VISUAL ISSUES 1

This course investigates topics fundamental to all disciplines of art and design. Concepts explored include composition, space, content, and color. Projects address materials, media, presentation skills, traditional and digital technologies, and historical and contemporary contexts for art and culture. Assignments progressively define and articulate subjective interests, expressive ideas, and visual affinities. This course does not transfer directly as an equivalent for Studio Foundation BFA requirement SFDN 182 Visual Language I. Students accepted into the MassArt BFA program may request a course portfolio review if they are seeking transfer credit for a required course.

SFDN 162X 3CR
Section 01: Tue, 6:30–10pm
Juan Ormaza
Undergraduate Course Fee: $1,080



STUDIO FOUNDATION FACULTY

Candace Ivy holds a BFA from Coker College and an MFA from The School of the Museum of Fine Arts. She has exhibited nationally and internationally and has recently completed a residency at Air Taipei, Grass Mountain Artist Village, Taipei, Taiwan. (candaceivy.com)

Trintje Jansen is associate professor of Art Education at MassArt. She is also gallery and education director for the Project Art Center in Cambridge, MA, and has exhibited nationally and in Canada. She holds a BFA from Boston University and an M Ed from Antioch University.

Greg Mencoff is an experienced educator who teaches drawing at Tufts University and MassArt. He has also taught at the School of the Museum of Fine Arts; owned and operated Boston Frame, a woodworking studio in Boston; and directed the bf Annex Gallery in Boston's SOWA District. (gregmencoff.com)

Janet Monafo has received numerous grants for painting. Exhibitions include the Allan Stone Gallery and Sherry French Galleries, NY (solo); the American Academy and Institute of Arts and Letters in NY, the National Academy of Design, NY; the Fuller Museum; and the DeCordova Museum. Public collectors of her work include the Allan Stone Gallery, Arkansas Art Center, and the Delaware Art Museum. She holds a BA from Regis College and studied at MassArt.

Juan Ormaza is associate professor of Studio Foundation at MassArt. He received a BFA at the National School of Art "La Esmeralda," Mexico and an MFA from Alfred University. His work is in numerous collections.

Christopher Sullivan holds a BFA from MassArt and an MFA from the San Francisco Art Institute. He studied painting and art history in Tuscany, Italy. His exhibitions include: Flywheel Gallery, Easthampton, MA; Cambridge Art Association National Prize Show, and San Francisco Arts Commission Gallery.

Mario d'Amato, *Cookbook*, Intermediate Typography project

GRAPHIC DESIGN / ILLUSTRATION / COMPUTER ARTS / WEB DESIGN

Conveying a message, branding a project, illustrating a story—learning the conceptual and formal skills needed to find solutions to complex visual and textual design problems are at the heart of MassArt's design programs.

Graphic Design

ELEMENTS OF DESIGN

This course teaches fundamental design vocabulary, principles, and concepts in relation to line, shape, form, value, color, and texture and develops students' ability to use organizational principles such as proportion, repetition, contrast, rhythm, scale and hierarchy. Basic drawing skills needed. (Note: this course is not for credit in the Graphic Design Certificate program.)

CDGD 2X9 3CR
Section 01: Mon, 6:30–10pm
Peter Thibeault
Undergraduate Course Fee: $930

FOUNDATIONS OF GRAPHIC DESIGN

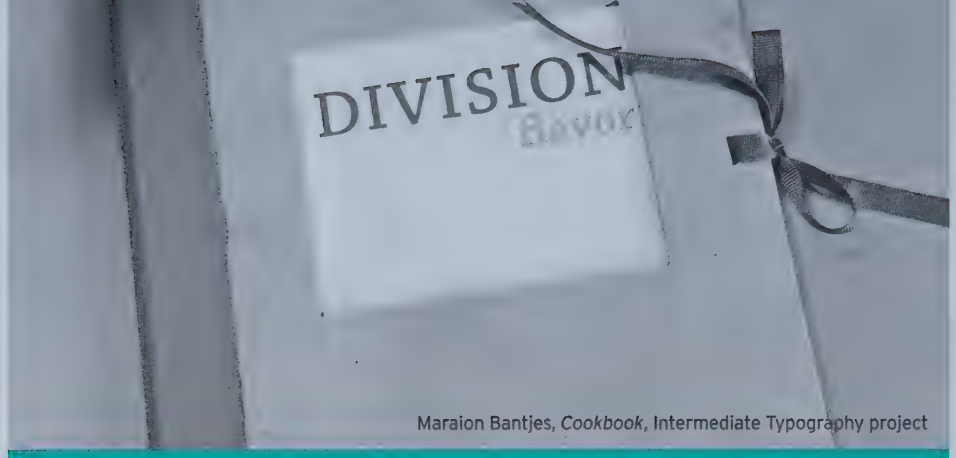
This is an introduction to visual principles as the basis of graphic design communication and elements and issues of visual language. The course covers the manipulation of graphic form to convey meaning, strategies for idea generation and development of unique concepts, and the designer's role as visual storyteller. Prerequisites: drawing skills or Elements of Design or other basic design course.

CDGD 203 3CR
Section 01: Tue, 6:30–10pm
Heidi Hurley
Section 02: Tue, 6:30–10pm
Alison Kotin
Undergraduate Course Fee: $930

TYPOGRAPHY

A close look at how to design and use basic letterforms. Students build skills in typesetting and typographic layout. Topics include typographic contrast, information hierarchy, major type families, the history of design, and typographic grids. Prerequisites: drawing skills, Communication and Form or Foundations of Graphic Design; working knowledge of InDesign (or QuarkXpress), Photoshop, and Illustrator.

CDGD 201 3CR
Section 01: Mon, 6:30–10pm
Alisa Aronson
Section 02: Wed, 6:30–10pm
Nancy Goulet
Undergraduate Course Fee: $930



Maraion Bantjes, *Cookbook*, Intermediate Typography project

GRAPHIC DESIGN

MassArt's graphic design department offers students the opportunity to gain a deep understanding of the elements and possibilities of graphic design through classes and a certificate program that are both accessible and rigorous. Elements of Design provides an essential grounding in the basics of visual form. In Foundations of Graphic Design, students build on this fundamental understanding to learn how drawings and designs can effectively communicate ideas. More advanced classes build skills in graphic design concepts, typography, and layout.

GRAPHIC DESIGN I

This course teaches the formal elements of design, concept, and typography, and builds skills for integrating these elements into effective graphic design communication. Prerequisites: Foundations of Graphic Design, Typography, and working knowledge of InDesign, Photoshop, and Illustrator.

CDGD 2X4 3CR
Section 01: Thu, 6:30–10pm
Dan Vlahos
Undergraduate Course Fee: $930

INTERMEDIATE TYPOGRAPHY

An application of typographic principles to applied communication design projects of moderate complexity. Students strengthen skills in building typographic relationships and detail, creating sophisticated typographic layouts, including dynamic use of the grid, and employing type use and choice for creating expressive, conceptually based typographic design. Prerequisites: Typography, Graphic Design 1, working knowledge of InDesign, Photoshop, and Illustrator.

CDGD 202 3CR
Section 01: Wed, 6:30–10pm
Sara Eisenman
Undergraduate Course Fee: $930

GRAPHIC DESIGN II

An application of design and typographic principles, and type/image integration to communication design projects of moderate and increasing complexity. Emphasis is on development of strong concepts which communicate persuasively and effectively integrate type and image. Prerequisites: Typography; Graphic Design 1; working knowledge of InDesign, Photoshop, and Illustrator.

CDGD 310 3CR
Section 01: Thu, 6:30–10pm
Tom Briggs
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

PRINT PRODUCTION

This practical class teaches how to take a project from the design stage to printed product. Topics include: how to get print estimates, "preflighting", font management, and color for print production. The course includes a tour of a printing press. Prerequisites: Graphic Design 2 or the permission of the instructor.

CDGD 328 1.5CR
Section 01: Sat and Sun,
(Sept 17, 18, Oct, 1,2) 10am–4:30pm
Jason Fairchild
Undergraduate Course Fee: $540
Graduate Course Fee: $990

INTERACTIVE DEVELOPMENT

A reinforcement of the student's technical knowledge of developing graphical user interfaces using industry-standard Web development applications. Current and future directions of Web interactivity are addressed, with a focus on cross-platform development, browser compatibility, bandwidth limitations, and the integration of dynamic content. Prerequisites: basic familiarity with Adobe Flash and working knowledge of Adobe Photoshop and Illustrator, Graphic Design 2, and Interaction Design.

CDGD 207 1.5CR
Section 01: Sat and Sun,
(Oct 1, 2, 15, 16)10am–4:30pm
Adrian Mendoza
Undergraduate Course Fee: $540

INTERACTION DESIGN

An introduction to current concepts, methods, and technologies employed in the design of interactive media. Subjects of study include defining user and site requirements, managing information complexity, and designing visual interfaces that are usable and testable. Assignments address design problem solving within screen-based projects developed for various content, needs, and audiences. Prerequisites: Graphic Design 2 OR Intermediate Typography; working knowledge of InDesign, Photoshop, and Illustrator.

CDGD 330 3CR
Section 01: Tue, 6:30–10pm
TBA
Undergraduate Course Fee: $930
Graduate course Fee: $1830

GRAPHIC DESIGN III

This course emphasizes critical thinking, concept development, and research and marketing methodologies. Students are encouraged to develop a unique personal voice while effectively solving the needs of client and audience. Requires Graphic Design 1 and 2. (Graphic Design students: Intermediate Portfolio required.)

CDGD 311 3CR
Section 01: Thu, 6:30–10pm
Rob Davison
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

BEYOND THE BOOK: INTEGRATED PRINT/ INTERACTIVE PUBLICATION DESIGN

In this advanced design course students will create a book prototype and then conceive of and design a suite of interactive experiences that take the reader "beyond the book." The course will strengthen skills for multi-page publication design and introduce students to the process of how books are developed in the "real world." A book and audience of each student's choosing will form the basis for exploring social media, tablets, desktop web, mobile web, and mobile apps and how to design for and utilize these devices creatively. Programming skills not required as the course will focus on thinking through the experience and how to prepare a visual presentation of the idea and design. Prerequisites: Intermediate Portfolio (for graphic design certificate students), or Graphic Design 3, or by permission of the instructor.

CDGD 344 3CR
Section 01: Wed, 6:30–10pm
George Restrepo
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

The following portfolio courses are for Graphic Design Certificate Students Only

INTERMEDIATE PORTFOLIO

CDGD 370X 4CR
Section 01: Tue, 6:30–10:30pm
Jeff Stone

FINAL GRAPHIC DESIGN PORTFOLIO

CDGD 420X 4CR
Section 01: Mon, 6:30–10:30pm
Resa Blatman

Also see:
Graphic Design Career Explorations workshop listed under Professional Practice

Illustration

ILLUSTRATIVE MASK-MAKING

In this course students will create 3-dimensional painted masks as mixed-media solutions to illustration assignments. Projects will focus on 2D and 3D character design, the history of masks in various world cultures, and puppets. Students will experiment with various traditional and non-traditional materials in making a series of masks, simple costuming and puppets, with a strong focus on research, sketching, painting and personal voice.

CDIL 319 3CR
Section 01: Mon, 6:30–10pm
Mark Reusch
Undergraduate Course Fee: $930

CHILDREN'S BOOKS/ NARRATIVE ILLUSTRATION

The goal of this course is for each student to make a book dummy that is ready for submission to a publisher. Through a series of collaborative and individual exercises, students will explore the entire process, including inspiration for initial ideas, writing effective stories, character development, sequential flow, constructing the book, and researching potential markets. All course lectures and exercises apply to Children's Books, Graphic Novels, Animations and other narrative sequential image projects. Experimental 2D and 3D image making approaches are encouraged: drawing experience is required.

CDIL 302 3CR
Section 01: Tue, 6:30–10pm
Linda Bourke
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

ADVANCED PERSPECTIVE DRAWING

For artists, architects, interior designers, or anyone already proficient with basic perspective drawing (1- and 2-point perspective). This advanced course will begin with a refresher of basic perspective principles before proceeding to tackle the more complex theories of the drawing formula. A series of hands-on exercises led by the instructor will introduce 3-point perspective, ascending and descending planes, shadow projections from artificial and natural light sources, curved planes, and curvilinear perspective.

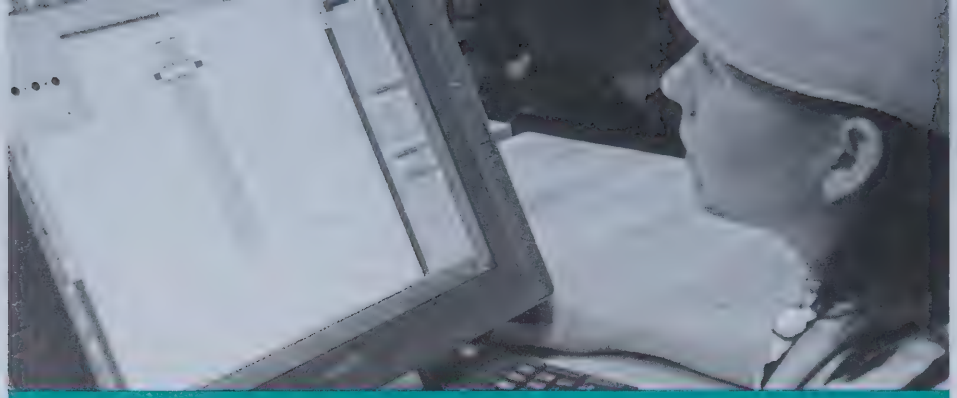
CDIL 204 1.5CR
Section 01: Wed (Sep 14–Oct 26)
5–9pm
John Roman
Undergraduate Course Fee: $540

Computer Arts

INTRODUCTION TO COMPUTER DESIGN WITH THE ADOBE CREATIVE SUITE

Discover the synergy between Adobe Illustrator, Photoshop, and InDesign with course work based on a real-life project. Each program is approached as a specialized tool: Illustrator for digital illustrations and web graphics; Photoshop for editing images and creating special effects for web, broadcast, or print design; and InDesign as a desktop application. Also reviewed are the challenges of producing "best practice" formatting solutions for seamless integration between graphics creation and desktop publishing applications, and the protocol for saving work from Macs to PCs.

CDGD 319 3CR
Section 01: Mon, (Sep 12–Dec 5)
6:30–10pm
Brian Lucier
Section 02: Thu, (Sep 15–Dec 8)
6:30–10pm
Jason Fairchild
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980



COMPUTER ARTS

Computer and digital skills are increasingly integral to all art forms. MassArt's computer arts and web design classes offer a range of opportunities to learn software with an emphasis on creative applications that can be applied to different disciplines.

FLASH INTERACTIVE DESIGN

A skill-building class covering the user interface and tools specific to Macromedia's Flash software. Topics include: keyframe animation principles, vector graphics, tweening, bitmap images, graphic symbols, buttons, movie clips, and interactivity. Strong computer skills required, experience with Illustrator preferred.

CDGD 309 1.5CR
Section 01: Sat and Sun
(Oct 22, 23, Nov 5, 6) 10am–4:30pm
Violet Byrd
Undergraduate Course Fee: $540
Graduate Course Fee: $990

INDESIGN–IN 2 DAYS

InDesign is the industry-standard application for the design of publications, which allows the designer to combine text and images. Offering more professional control and refinement of typography than Illustrator alone, plus the benefit of powerful time-saving features for formatting control and design over multiple pages, InDesign is essential for anyone looking to make inroads into a graphic design career. We'll help you get up to speed on how the program works, learn when you should use it, and why.

NC553 NOT FOR CREDIT
Section 01: Sat (Sep 17 and 24)
10am–4:30pm
Andreas Randhahn
Workshop Fee: $175

WHAT DID I MISS? PHOTOSHOP AND ILLUSTRATOR

Maybe you've taken classes on the programs; probably you've done work as a professional. But have you found yourself lost, on occasion? A bit perplexed that there must be an easier way? Workflows change rapidly, especially with every new Creative Suite released—and catching up is hard when deadlines loom. In this single weekend workshop, learn about the best practices to use for each program, and how they can work together in harmony. Join us, and be prepared for a real and practical quantum leap forward!

NC158 NOT FOR CREDIT
Section 01: Sat (Oct 29 and Nov 5)
10am–4:30pm
Andreas Randhahn
Workshop Fee: $175

PHOTOSHOP FOR ARTISTS

This course provides digital skills for 2D and 3D artists to transform images of their artwork into a professional digital and printed portfolio. Topics include retouching, sharpening, color correction, resolution, and file preparation for both print and web in Adobe Photoshop. In-class exercises and demonstrations are included and basic introduction to file management and Mac OS X will be provided for students new to the digital studio.

NC255 NOT FOR CREDIT
Section 01: Sat (Nov 19) 10am–4pm
Clint Baclawski
Workshop Fee: $125

Web Design

INTRODUCTION TO WEB DESIGN

This practical beginner course teaches web design from the ground up. Over the course of the semester, students will create their own website following industry standard design and production processes. Students will learn to identify site needs and audiences, organize content, use Adobe Photoshop to create a site design, code their website in HTML5 and CSS3, and publish it online. Prerequisites: Photoshop or Illustrator or permission of instructor.

CDGD 318 3CR
Section 01: Mon (Sep 12–Dec 12)
6:15–9:15pm
Section 02: Wed (Sep 14–Dec 14)
6–9pm
Camilo Ramirez
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

WEB DESIGN 1: DESIGNING AND BUILDING THE MODERN WEB

This course introduces the planning, organizing, designing and building of usable, accessible and beautiful web sites using industry-standard design methods and modern, semantic development techniques. Students will be exposed to a user-centered design process that will aid them in balancing aesthetics with user experience and will learn to build their designs for the web using HTML5, CSS3 and jQuery. No Prerequisites.

CDGD 345 3CR
Section 01: Thu (Sep 15–Dec 8)
6:30–10pm
Martha Rettig
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

GRAPHIC DESIGN FACULTY

Alisa Aronson is principal and creative director of Alisa Aronson Graphic Design and coordinator of the Graphic Design Certificate Program. She holds a BA from Brown University and a graphic design certificate from MassArt. Her design awards include a bronze medal in the 2005 Case (Council for Advancement and Support of Education) District 1 Competition. She is the former designer/design director for the Massachusetts Society for the Prevention of Cruelty to Children. (alisaaronsondesign.com)

Thomas Briggs is assistant professor of graphic design at MassArt, visiting lecturer, the Media Lab at MIT, and a partner with Theurer Briggs Design. He holds a BFA from MassArt and an MFA from Rochester Institute of Technology. He has received an award of excellence from AIGA, the Art Directors Club of Boston and the Creative Club of Boston.

Rob Davison is Creative Director for MathWorks. He was previously Director of Creative Services, Northeastern University; Principal, Davison Design, and Design Director for Philip Johnson Associates. He received a BFA from Massachusetts College of Art and Design and an MFA from Boston University. He attended the Brissago Program based in Switzerland through Yale University, and continued studies at Harvard University and Maine College of Art. Awards include: BoNE Show, AIGA, Webby Awards, *I.D. Magazine* Annual Design Review, *How Magazine, Print Magazine*, UCDA, CASE, and Type Directors Club. (robertdavisondesign.com)

Sara Eisenman began her career in New York at Alfred A. Knopf, first as a staff book designer and then art director. She came to Boston as director for Houghton Mifflin's Trade and Reference list and then was Art Director and later Creative Director at Beacon Press. (Saraeisenman.com)

Nancy Goulet holds a BA from the University of New Hampshire and is a graduate of the Graphic Design Certificate Program at MassArt, for which she is currently a professional advisor. Goulet is the principal of studio;wink (studiowink.com). Clients include Cengage Learning, Davis Publications, Bedford/St. Martin's, and Pearson. She has earned awards from *HOW Magazine*, GD USA, Bookbuilders of Boston and is a columnist for *Communication Arts* magazine.

Jason Fairchild is an artist and graphic designer who began his career as a commercial printer in the late 1980s. In the mid 90s, he transitioned from printing to graphic design, eventually becoming senior designer of Hobbamock Design. He is currently staff designer and pre-press manager of Recycled Paper Printing, Inc.

Heidi Hurley is an art teacher and freelance graphic designer. She holds a BFA and MSAE from MassArt.

Alison Kotin is a freelance web and print designer. Clients include MassArt and the MFA. She co-founded the Urbano project, a non-profit studio and gallery space for urban teens in Jamaica Plain. She holds an MFA from the Dynamic Media Institute at MassArt, a post Bac. certificate and diploma from the School of the Museum of Fine Arts, and a BFA from Brown University. (virtualunrealityproject.com)

Adrian Mendoza has more than ten years experience as a graphic and user experience designer in the handheld, pharmaceutical, financial, and education sectors. Clients have included Sovereign Bank, MIT, Houghton Mifflin, and Harvard University. He co-founded Marlin Mobile, which specializes in mobile web optimization, and is the principal and owner of Mendoza Design, a graphic, interior, and web design firm. Adrian studied architecture, and has degrees from the University of Southern California and Harvard University. (marlinmobile.com; mendoza-design.com)

George Restrepo is a graphic designer in the publishing industry. His work ranges from identity/branding, book covers/interiors, and music packaging. He was an Art Director at Houghton Mifflin and the Improper Bostonian and Stoltze Design. He holds a BFA in Graphic Design from the Art Institute of Boston.

Martha Rettig is a designer with a background in print advertising. She has five years experience designing and building interactive web sites and applications. She is co-founder of Cykod.com where her clients include Fundraise.com and NAKED Pizza. She holds a BA in Graphic Design from Simmons College and is currently pursuing a graduate degree in the DMI program at MassArt.

Peter Thibeault is an industrial designer and principal at Thibeault Design, Inc. He holds a BFA from Rhode Island School of Design and attended the Graduate Studio Program in Fine Arts at the University of Rhode Island. His awards include: 1st Annual Bronze Bean Award, Boston IDSA; Finalist: Best of Show Award, "The Glorified Goblet," Signature Gallery; Award of Excellence, "Furniture of the '90's" exhibition, Houston. He has also exhibited at the DeCordova Museum.

Dan Vlahos is creative director at Shepley Bulfinch where he develops brand identity and environmental design. He has worked as a designer/art director at Arnold Worldwide developing materials for clients such as Volkswagon of America, Fidelity, Vonage, and Radio Shack. His awards include Best of Show at the HATCH awards and his work was featured in *HOW Magazine*. He has a BFA from MassArt. (danvlahos.com)

David Kimball, *Slimbach Poster* detail, Intermediate Typography project

MassArt.edu/ce for updates and current information.

Kelsey Marr

ILLUSTRATION FACULTY

Linda Bourke is an award-winning illustrator and chair of MassArt's Department of Illustration. She has received numerous awards and prizes for her illustrations, including awards from *Parent's Choice* magazine, *Reading Rainbow*, National Science and Children's Book Council, and *Utne Reader*. Clients have included The New England Aquarium, Dana Farber Cancer Institute, and Sojourner Feminist Institute, and she has exhibited in Germany, New York, and Boston. Linda has a BFA from MassArt and an MFA from Syracuse University.

Mark Reusch (Mister Reusch) is an award-winning illustrator who also exhibits nationally. His clients include the Boston Phoenix, Harmonix, Burton Snowboards, Stride Rite, and the Boston Globe. His work has been featured in the recent books Art of Modern Rock, SWAG 2, Blower, and upcoming books about burlesque posters and rock art. He has a BFA from MassArt. (Misterreusch.com)

John Roman is a perspective historian and an award-winning architectural illustrator who has been teaching perspective drawing in MassArt's undergraduate program since 1993. He is a member of the American Society of Architectural Illustrators and the New York Society of Renderers, and is a graduate of Suffolk University's New England School of Art and Design. (johnromanillustration.com)

COMPUTER ARTS AND WEB DESIGN FACULTY

Clint Baclawski is an installation artist whose work has been reviewed in the Boston Globe and the Boston Phoenix. He was included in the jen bekman gallery's juried exhibition, "Hey, Hot Shot!" (NYC), and his work has been exhibited internationally and in Boston's Alpha Gallery, Photographic Resource Center, and Axiom. Clint received his BFA from Rochester Institute of Technology and MFA in photography from MassArt. (clintb.com)

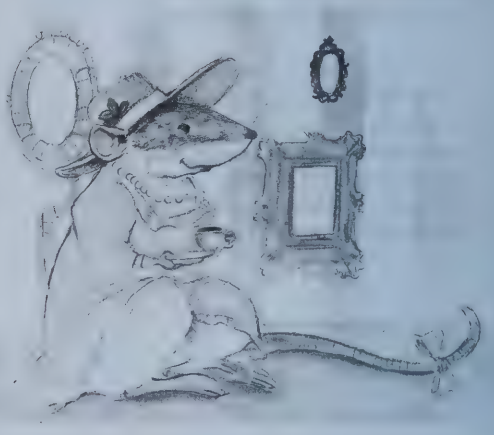
Violet Byrd is a photographer and animator. She has lectured on creative new media and interactive design for web broadcast at the Art Institute of Boston, Lesley University, New England School of Art and Design, Suffolk University and the Harvard University Summer School. (violetbyrd.com)

Jason Fairchild is an artist and graphic designer who began his career as a commercial printer in the late 1980s. In the mid 90s, he transitioned from printing to graphic design, eventually becoming senior designer of Hobbamock Design. He is currently staff designer and pre-press manager of Recycled Paper Printing, Inc.

Brian Lucier is art director for interactive/print at Fidelity Investments and former creative director and owner of Lucier Illustration & Design. He received a BFA from MassArt and certification in Flash from American Graphic Institute and Cyber Solutions. He is the recipient of numerous awards, including one from the Mary T. Holland Competition for Creative Excellence. (Lid.com)

Andreas Randhahn is a professional designer and instructor with more than twenty years experience in 3-D design, animation, illustration, graphic design, branding, and type design for print and the Web. He has worked for numerous firms and clients at the local, national, and global levels. Andreas earned a BFA in illustration from MassArt and an MFA in design from UMass Dartmouth.

Camilo Ramirez is a photographer and graphic designer. He has a BFA from Florida International University, an AA in computer graphics from the International Fine Arts College, and an MFA from MassArt. He has participated in numerous group exhibitions in Florida and had a solo exhibition "Between Realities" at Books and Books, Coral Gables. He taught contemporary graphic design and software at Miami Dade College. (camramirez.com)



Michelle Roberge, *"Abigail the Very Fancy Rat"*

FASHION DESIGN / INDUSTRIAL DESIGN / ARCHITECTURAL DESIGN

Fashion Design

PATTERN DRAFTING

This course is an overview of pattern drafting and an introduction to clothing construction. Students explore the different methods of pattern making, from using the dart for fit to adding shape for fullness, and learn how to take body measurements for fit. Pattern drafting and construction techniques are then applied to an original design.

EDFD 207X 3CR
Section 01: Mon, 6:30–10pm
Jennifer Varekamp
Section 2: Thu, 6:30–10pm
Andy Chan
Undergraduate Course Fee: $930

TAILORING

This is an exploration of advanced construction and drafting methods for custom tailoring. Students learn how to design and construct a tailored ensemble using traditional methods that include pad stitching, foundation shaping, special lapel and collar treatments, and finishes. Prerequisites: Introduction to Creative Fashion and Introduction to Pattern Drafting.

EDFD 209X 3CR
Section 01: Tue, 6:30–10pm
Donna Marie Cecere
Undergraduate Course Fee: $930

TEXTILE DESIGN

This course aims to further students' understanding of continuous patterns and expand their visual vocabulary through different mediums. With a strong concentration on drawing and exploring their individual artwork, students will focus on creating imaginative motifs and layering them into continuously patterned surfaces. Students will address applying traditional and fine art principles to industrial standards while exploring modern techniques like digitally printing directly onto fabric. Students will also incorporate additional color and texture using construction methods and embellishment to enhance their work and produce a portfolio of designs on paper and fabric. Basic computer skills are required and Photoshop skills are encouraged.

EDFD 209 3CR
Section 01: Tue, 6:30–10pm
Jill Thibault
Undergraduate Course Fee: $930

COSTUME DESIGN

This course is for fashion designers and studio artists interested in the art of costume design. Participants learn how to express ideas on paper using line, texture, color control, and figure type. Drawings eventually incorporate psychological and social symbolism in theatrical performance genres such as circus, exotic dance, festival, masquerade, or fairy tale, or in characters developed from literature. The course briefly explores elements of historical and non-Western dress (Egyptian, Greek, and Middle Eastern). Basic drawing and graphic skills (watercolor, pen/ink, tempera).

EDFD 2X3 3CR
Section 01: Thu, 6:30–10pm
Yelena Piliavsky
Undergraduate Course Fee: $930

DIGITAL TOOLS FOR TEXTILE DESIGN

Learn how to develop and market textile designs using Adobe Photoshop and Illustrator, the two powerhouses of design programs used in fashion and design. Topics include how to build a design from a motif, creating colorways for your print, using scanned artwork to create designs, and texture mapping. Students will create a series of print designs such as florals, ethnic prints and conversationals. They will also create a collection of coordinated prints based on a theme of their own choosing.

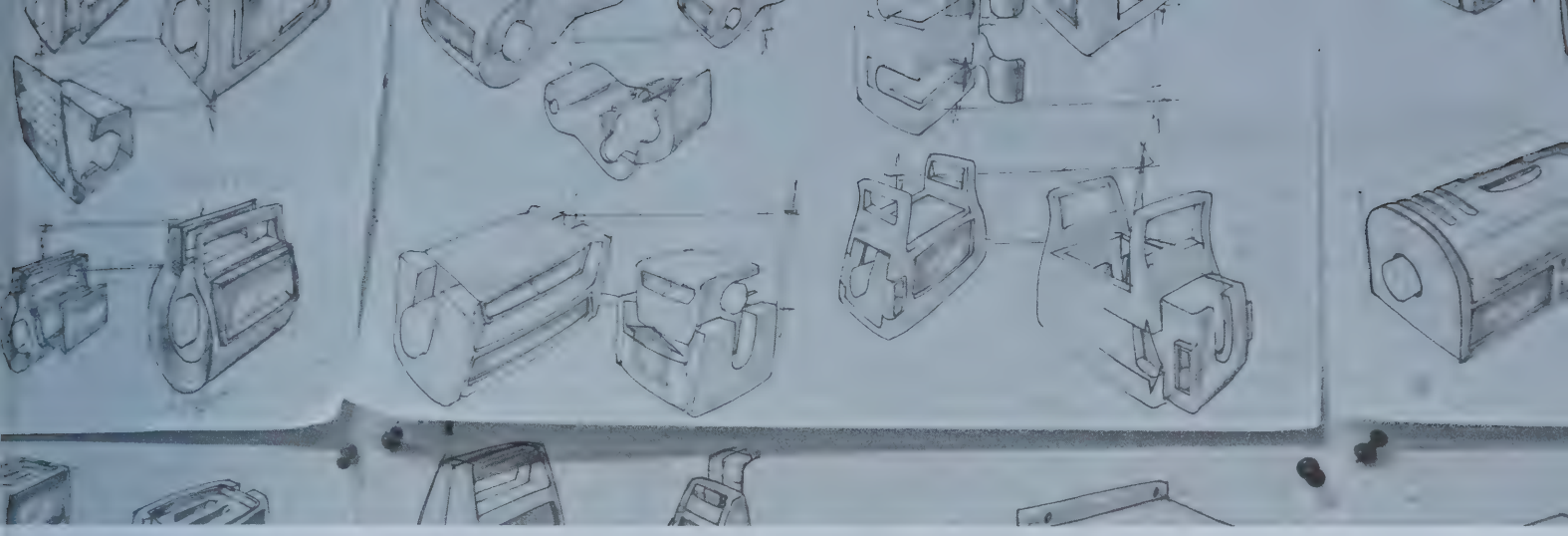
EDFD 226 3CR
Section 01: Wed, 6:30–9:30pm
Meg Young
Undergraduate Course Fee: $1,080

TEXTILE HISTORY

This History of Textiles course will survey the fascinating development of textiles around the globe, from ancient to modern times, familiarizing students with the specific styles, techniques, and constructions. Students will learn to identify motifs and patterns, as well as explore the cultural and historical milieu in which these textiles were created and used. Particular attention will be placed on understanding the role of textiles in clothing design.

EDFD 202 3CR
Section 01: Wed, 5–8pm
Lauren Whitley
Undergraduate Fee: $850

Also See: Clothing Construction and Sculptural Knitting (Fibers)



Industrial Design

INTRODUCTION TO INDUSTRIAL DESIGN

This course introduces the design process and problem solving techniques used in industrial design, and covers the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. Both media and drawing techniques and basic scale model making are addressed. No prerequisites. Industrial Design Certificate students: This course may satisfy the DE200 Design Process requirement pending approval.

EDID 2X2 3CR
Section 01: Tue, 6:30–10:30pm
Mark Guarraia
Undergraduate Course Fee: $930

DRAWING FOR DESIGNERS

In the design fields, documentation and communication of ideas require fluency in the visual language of symbols and illustration. This course is about developing and refining the basics of this language, the "alphabet and grammar" used to communicate the characteristics of objects and systems. Through the exploration of various media in architectural or design contexts, students learn to apply what they have learned to objects and systems, allowing these to be easily understood and reproduced.

EDID 2X0 3CR
Section 01: Thu, 6:30–10:30pm
Judith Anderson
Undergraduate Course Fee: $930

Architectural Design

DIGITAL PORTFOLIO

Students will conceptualize a portfolio layout and select the appropriate packaging of the analog portfolio material. Initially, students will prepare sketches and drawings for a portfolio, document existing flat artwork, use a flat bed scanner, and scan slides of three-dimensional physical scale models to make digital files, and retouch scanned images in Photoshop. They will become familiar with a few software packages (AutoCAD, AutoCad 2011 Architecture 2011, SketchUp6-8 with Podium, 3D VIZ, 3D Studio Max Design). to design a physical (analog) and digital design portfolio.

EDAD 328 3CR
Section 01: Mon, 6:30–9:30pm
Courtenay Wallace
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

REVIT

This course begins by teaching the basic elements of the Autodesk Revit software. Students learn the program's 2D/3D parametric modeling features and complete a simplified small-scale design project, then progress to the basics of 3D computer modeling and rendering in architectural projects. Prerequisites: computer literacy; previous experience with modeling and other programming recommended, but not required.

EDAD 318 3CR
Section 01: Wed, 6:30–10pm
Annette Popp
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

Also See: Advanced Perspective Drawing (Illustration)

ARCHITECTURAL DESIGN

Architecture, in design and practice, is a social art, and architects benefit from a direct understanding of materials, building systems, and fabrication processes. Professional and Continuing Education's architecture coursework mirrors the principles of MassArt's architecture degree programs, including the pre-professional BFA and the professional MArch. Students can explore design, modeling, construction, fabrication, history, and theory, and develop skills in technical and freehand drawing. Courses are modeled after the collaborative and interdisciplinary approach found in professional environments, and emphasize great design with an understanding of ecology as the basis for sustainable building. Students are encouraged to experiment with contemporary ideas in abstraction, assemblage, and environmental and mixed media. Through practice and critiques, students build skills and cultivate a distinct personal style.

FASHION DESIGN FACULTY

Donna Marie Cecere received her BFA from MassArt. In 2006, she was head costumer for the North Shore Music Theatre in Beverly, MA. She was also proprietor and owner of Donna Marie's, an haute couture boutique store specializing in bridal wear and formal attire.

Andy Chan is a fashion designer and educator who holds a BFA from MassArt and an MEd from UMass Boston. His designs have been exhibited at the Waldorf Astoria, NYC; Park Plaza and Copley Plaza, Boston; and Sheraton Commander, Cambridge, MA. He has been a Lord & Taylor "Dress for America" Top 5 finalist and his work has been published in Boston newspapers and magazines, including the *Sunday Globe*.

Yelena Piliavsky is a designer, artist and teacher who received a BFA from the Odessa College of Theatrical Art and Design, Odessa, Ukraine and MFA from the Odessa Teachers Training Institute. She has exhibited locally at the Dover Public Library, Pepperell Public Library and the Cambridge Center for Adult Education.

Jill Thibault is a textile artist and designer. She received a BFA from UMass Dartmouth and an MFA from the Rhode Island School of Design. She has worked for the Boston Ballet, the Royal Opera House in London, and the Santa Fe Opera Company and has created garments and costume pieces for television, theater, and performing artists. Her work has been shown in Laconia Gallery, Boston; the New York Design Center; and in Florence, Italy.

Jennifer Varekamp is a freelance costume designer and associate professor of Fashion Design at MassArt. She holds a BFA from MassArt and MEd from Harvard University and studied fashion design at the London College of Fashion. Varekamp provided costume work for the Steppenwolf Theatre in Chicago. She received the Martin Arts Connection Award and the Ronald William Lane Designer Award.

Lauren Whitley is the curator of the Department of Textile and Fashion Arts at the Museum of Fine Arts, Boston. In addition to her curatorial activities at the MFA she has written several chapters for the Encyclopedia of Clothing and Fashion and co-authored many books. Lauren has a BA in art history from Trinity College in Hartford and an MA in museum studies from the Fashion Institute of Technology, SUNY, NYC, and is teaching at Lasell College in Newton, MA.

Meg Young holds a BA in art history from Emory University. She is associate director of academic computing at MassArt and has over fifteen years experience helping artists use technology to make art. She has exhibited at NorthEast SIGRAPH Annual Show, Fort Point Open Studios, and CyberArts.

INDUSTRIAL AND ARCHITECTURAL DESIGN FACULTY

Judith Anderson is assistant professor of industrial design at MassArt. She is a former design engineer for General Electric, Industrial Design Research Associate, Helen Hamlyn Research Centre in London and product designer/design support for In2it Design United, London, UK. She is skilled in graphic software and 2D/3D software.

Mark Guarraia is a design professional with five years experience as a product and graphic designer. He is currently a human factors industrial designer at Ximedica in Providence, RI and a freelance designer. Mark holds a BFA from Rhode Island School of Design.

Annette Popp is a senior associate and senior project manager at Winter Street Architects, Inc. She is interested in green aspects of design, and is a LEED (Leadership in Energy and Environmental Design) accredited professional. Annette is a graduate of the Bauhaus School of Architecture in Germany and of Ball State University in Indiana.

Courtenay Wallace has more than fourteen years of design experience. He is founder and principal of e-Volutions Designs and has worked on international, national, and local projects. These include the Khalifah Hotel in Dubai, the Helmsley Hotel in New York, Hilton in Miami, and Suffolk University in Boston. He teaches at Mount Ida College and is an active member of several architectural committees, including chairing the Boston Society of Architects Housing Committee. Courtenay holds a BArch from the University of Kentucky.

FINE ARTS 2D
PAINTING / DRAWING / PRINTMAKING / BOOK ARTS

Painting

INTRODUCTION TO PAINTING
Begin painting in this exploration of new and traditional directions and techniques. The basis of the course is studio work, primarily working in oil and includes use of models, as well as lectures and demonstrations. Color and composition theory, and the study of form, space, and light are addressed. Previous experience with drawing is helpful.

2DPA 100 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Christopher Chippendale
Undergraduate Course Fee: $930

PAINTING: THE POWER OF OBSERVATION
In a series of one-session paintings, we will look at the body in all its complexity and search for simple yet accurate means to state it in paint. The focus will be on seeing and translating, not copying. We will relate the figure to the space it occupies by being specific about the large color and value relationships. One painting per week done outside of class is required. Oil paint is the suggested medium.

2DPA 323 3CR
Section 01: Thu, 6–10pm (1 Sat, tba)
Catherine Kehoe
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

ABSTRACT PAINTING STUDIO
This studio class welcomes those who are interested in abstract painting, but are not sure where to start, or have been painting abstractly and want feedback. Paintings begin with a still-life setup or photo, but rather than replicate, students take the elements that interest them and create something new. Discussions include the formal elements of painting (composition, shape, color, space) and their use in abstraction, from cubism to the present, are reviewed. Use acrylic or oil paint. Some experience is preferred.

2DPA 211 3CR
Section 01: Mon, 6:30–10pm
(and 1 Sat, tba)
Kayla Mohammadi
Undergraduate Course Fee: $930

DRAWING

Drawing is an essential component of the artists' visual vocabulary. For the beginner, Drawing for the First Time or Drawing: Study and Practice teaches drawing skills fundamental to painting. For those with some drawing experience, we recommend Introduction to Painting. For the more experienced, intermediate and advanced painting courses support individual student's exploration of particular styles or issues.

RENAISSANCE PAINTING TECHNIQUES

This course is a study of the process of making luminous paintings in the style of the Flemish masters (Hugo Vander Goes, the Van Eycks, Dirk Bouts). The first half is devoted to exercises for understanding stages of the technique: underpainting on a gesso ground, methods of applying layers of egg tempera, and oil resin glazes. Thereafter, students apply Renaissance techniques to their own subjects. No prerequisites.

2DPA 221 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat, tba)
David Small
Undergraduate Course Fee: $930

PAINTING: PERSONAL AND POWERFUL

This course is designed for students who have some painting experience and wish to develop their work. Participants consider content, composition/format, color, surface, materials, and craft while exploring aspects of painting that interest them the most (e.g., experimentation with materials, conceptual and technical approaches, observational work). Individual attention and group discussions of student work and contemporary and historical painting practices enhance studio work. Assignments are tailored for those who want more structure or direction. Prerequisite: Introduction to Painting or equivalent.

2DPA 317X 3CR
Section 01: Wed, 6:30–10pm
(1 Sat, tba)
Nancy McCarthy
Undergraduate course Fee: $930
Graduate Course Fee: $1,830

PAINTING: MIXED MEDIA

This course investigates the use of a variety of materials and techniques in painting, emphasizing experimentation and alternative processes that integrate texture and sculptural relief in the work. Students will become familiar with both traditional and non-traditional materials, including water-based paints, plaster, found objects, encaustics, and recycled goods. Class discussions, demonstrations, and critiques complement studio time, and assignments aide each student's individualized approach and direction.

2DPA 333X 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Jacqueline Sylvia
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

INTRODUCTION TO MOSAICS

This course will provide an in-depth experience with mosaic design, fabrication, and mounting practices. Each participant will create a mosaic with traditional Mexican glass smalti. Students will design, fabricate and grout a 9" X 12" mosaic. Students will gain experience with the unique design potential of this medium and learn more about its rich history. Students should bring photos, books, and sketches as inspiration for their mosaic designs. In addition the instructor will share her recent experiences with large public and private art commissions for tile and mosaic projects.

NC864 NOT FOR CREDIT
Section 01: Sat and Sun, (Oct 22, 23) 10–4pm
Lisa Houck
Workshop Fee: $235

DRAWING: STUDY AND PRACTICE

This comprehensive course reviews the basics of drawing using the figure, the portrait, and still life, with a view toward organizing their common elements into a cohesive whole. Emphasis is on sustained studies with the goal of developing personal direction. Pencil and charcoal, the classic tools of the artist, are used, with pastel as an option. All levels are welcome.

2DPA 12X 3CR
Section 01: Sat, 9am-1:30pm
Janet Monafo
Undergraduate Course Fee: $930

LIFE DRAWING

This course explores basic issues essential to those who use the figure in their work. Gesture, perspective, light and shade, and working from memory are studied in relation to line and structure. Drawings from the Renaissance to the present are examined in slide presentations with a view toward identifying underlying ideas and finding common themes and language. The emphasis is on line to describe action, relate forms, organize shapes, and define space. Designed for students of all levels.

2DPA 202 3CR
Section 01: Tue, 6:30–10pm
(1 Sat, tba)
Paul Rahilly
Undergraduate Course Fee: $930

ANATOMY FOR LIFE DRAWING

This course is designed for beginners as well as more experienced students who desire a sophisticated understanding of the structure of the human figure. Through lectures and drawing skeleton and musculature, and the surface forms of the body become understandable. Also covered are proportion, modeling forms in light and shade, and many other skills needed for successful figure drawing.

2DPA 259 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat, tba)
Janet Monafo
Undergraduate Course Fee: $930

100 DRAWINGS

This course is a rigorous concentration on the process of drawing. Topics include collage, color, scale, and mixed media, and students are encouraged to experiment with new techniques and materials. At least 100 drawings must be completed.

2DPA 250 3CR
Section 01: Wed, 6:30–10pm
(and 1 Sat, tba)
Kofi Kayiga
Undergraduate Course Fee: $930

Printmaking

SILKSCREEN PRINTING

Screen printing is an old and versatile process with many modern uses. This course presents a variety of techniques and contemporary fine art applications of silkscreen printing. Students are guided through the transformation of an idea to printed image and encouraged to take a creative approach. The emphasis is on experimentation, design, drawing, and multicolor printing. Topics include hand-cut paper, film and photographic stencils, and projects provide students with multifaceted approaches to the development of their personal aesthetic.

2DPM 280 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Kevin Townsend
Undergraduate Course Fee: $1,025

PAINTERLY ETCHING

In this workshop, students explore various etching techniques with the aim of creating a painterly aesthetic. Beginning with the employment of hard and soft grounds to produce lines, the workshop quickly progresses to other aquatint techniques that create softer and richer tonal affects. As a great intermediary between painting and printmaking, the workshop covers the methods of a basic aquatint, spit bite, white soap ground, and sugar lift. Additionally, students also learn methods of inking, wiping, and printing the plate. Classes include demonstrations, access and work time in the print shop, individual discussions to further personal imagery, and a final critique.

2DPM 209 3CR
Section 01: Wed, 6:30–10pm
(and 1 Sat, tba)
Alvin Ouellet
Undergraduate Course Fee: $930

EXPERIMENTAL MONOPRINT WORKSHOP

Rich and expressive, monotype joins the graphic qualities of printmaking with the spontaneity of painting. This hands-on workshop teaches the basics of chine colle, pronto plate, collagraph, and viscosity printing as well as other processes, and explores the sequential possibilities of monotype to develop images conceptually and formally. Image-making methods, ink handling, print tools, paper handling, single- and multipass printing, hand coloring, and the development of "ghost" imagery, are covered. Individual and group critiques as needed. All levels welcome.

NC 253 NOT FOR CREDIT
Section 01: Fri (Sep 30) 6:30–9:30pm;
Sat and Sun (Oct 1, 2) 9am–1pm
David Bligh
Workshop Fee: $275

Book Arts

LETTERPRESS

This class introduces letterpress printing as well as limited edition printing and printmaking techniques using MassArt's Vandercook flatbed cylinder press and collection of over 350 cases of metal and wooden type. Through a variety of exercises students learn to set type by hand and produce full layouts incorporating color. Press operation—inking, adjusting pressure and roller height, registering and feeding paper, making impressions, cleaning rollers—is covered in detail. Each student produces an exchange portfolio, and work done outside of class time is expected.

CDGD 300 3CR
Section 01: Tue, 6:30–10pm
Keith Cross
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

THE ART OF THE BOOK

Learn the basics of book binding beginning with simple structures and building on your skills. Through demonstrations and hands on guided studio time, we'll progress quickly from easy, magical books made from a single sheet of paper to more elaborate, hardcover, multi-signature books. No unusual or expensive equipment is required and everything covered in class can be easily continued at home. Participants in this workshop typically leave with at least 10 book structures and the inspiration and knowledge to create dozens more. We'll produce books that can be used as journals, scrapbooks, photo albums or are a work of art themselves. This course is open to all.

2DPM207 1.5CR
Section 01: Tue (Sep 13–Oct 25)
6:30–10pm
Peter Madden
Undergraduate Course Fee: $540

FINE ARTS 2D FACULTY

David Bligh, artist/printmaker, has exhibited at the Cambridge Art Association, MassArt, Concord Art Association, South Shore Art Center, Syracuse University, Brandeis University, Lancaster Museum of Art, PA and Clark University. He holds a BA from Drew University, an MFA from MassArt, and studied printmaking at the Brandeis Post Bac Fine Arts Program.

Christopher Chippendale is an observational painter who has been teaching and exhibiting in New England for twenty years. He has also written critical essays on art and curated and juried numerous exhibitions. His awards include a St. Botolph Club Foundation grant and Blanche E. Colman Foundation award. He is an associate professor at MassArt and is represented by Soprafina Gallery. Chippendale holds a BA from Marlboro College, a BFA from MassArt, and an MFA from Boston University.

Keith Cross is a designer, printer and educator with extensive knowledge of hot metal and digital typography. He runs Milk Row Studio, a creative design studio in Worcester, MA. Keith is a member and former president of the Letterpress Guild of New England and a member of the Society of Printers. He holds a BFA from MassArt in graphic design and printmaking and teaches letterpress design/printing at the MassArt Press. (milkrow.com)

Lisa Houck has been working as an artist in the Boston area for over 30 years. She works in a number of media, including etching, watercolor, handmade paper, oil on wood, and mosaic. She has recently created a 22' long mosaic mural for a new park in Boston, the Frieda Garcia Park. Houck holds a BFA from Rhode Island School of Design, and an MFA from the School of the Museum of Fine Arts, Boston/Tufts University. Her work is in numerous corporate and private collections including Children's Hospital, Boston and the Museum of Fine Arts, Boston.

Kofi Kayiga is professor of painting at MassArt. He holds a BFA from Jamaica School of Art and an MFA from the Royal College of Art. His exhibitions include Dallas Museum of Art, Institute of Contemporary Art, Boston; Museum of the National Center of Afro-American Artists; High Museum; Milwaukee Art Museum; Museum of Fine Art, Richmond, VA; and Fuller Art Museum.

Catherine Kehoe's work is represented by the Howard Yezerski Gallery in Boston. Kehoe studied in the Yale Norfolk program and holds a BFA in painting from MassArt and an MFA in painting from Boston University. She is the recipient of a Pollock-Krasner grant, two Blanche Colman awards, a Berkshire Taconic ART grant, a St. Botolph Club Foundation grant and a Golden Foundation grant. (catherinekehoe.com, blog: powersofobservation.com)

Recently featured in *Lark Publications, Masters; Book Arts*, Peter Madden has been teaching and lecturing for over 2 decades at The School of the Museum of Fine Arts, The Center for Book Arts in New York and San Francisco, The Guild of Book Workers, Wellesley College, Brandeis University and Harvard University. His one-of-a-kind handmade books are in many public and private collections throughout the US and Europe and have been acknowledged with a St. Botolph Club Grant, an Artists' Foundation Printmaking Fellowship and a Massachusetts Cultural, Council award. He studied at Pratt Institute, Parson's School of Design and MassArt.

Nancy McCarthy's work is represented by the William-Scott Gallery in Provincetown. She holds a BFA from MassArt and an MFA from the Art Institute of Boston. Exhibitions include The Abbey, Brooklyn, NY; Manifest Drawing and Painting Center, Cincinnati, OH; Simmons College, Boston; Bromfield Gallery, Boston; MFA Circle Gallery, Annapolis, MD; First Street Gallery, NY; and Bowery Gallery, NY. Awards include: a 2009 St. Botolph Foundation Award, Artist's Grant, Vermont Studio Center and a Ragdale Foundation Fellowship. (nancymccarthy.net, blog: paintingpersonalandpowerful.com)

Kayla Mohammadi received her BFA from the University of Washington and MFA from Boston University. She shows nationally, and is currently part of a three person traveling exhibition entitled "Placing Color." Recent honors include a Joan Mitchell Award in painting, an artist-in-residence at St. Mary's College in Maryland, and a juror position for the summer 2009 Boston Young Contemporary exhibition. She teaches at Brandeis University and has taught at Harvard University and Umass Boston. (kaylamo.com or placingcolor.com)

Janet Monafo has received numerous grants for painting. Exhibitions include the Allan Stone Gallery and Sherry French Galleries, NY (solo); the American Academy and Institute of Arts and Letters in NY, the National Academy of Design, NY; the Fuller Museum; and the DeCordova Museum. Public collectors of her work include the Allan Stone Gallery, Arkansas Art Center, and the Delaware Art Museum. She holds a BA from Regis College and studied at MassArt.

Alvin Ouellet is a New England-based fine artist painter and printmaker. His work has been exhibited throughout the region, including a solo exhibition at the Fuller Museum of Art, and is included in numerous private and corporate collections. He has received several grants from Massachusetts Cultural Council and a Public Service in the Arts Award from the City of Boston recognizing his work in engaging inner city youth in art. He holds an MFA from MassArt.

Paul Rahilly is a painter who holds an MFA from MassArt and studied at the Art Students League of New York. He received an Adolph and Esther Gottlieb Foundation grant, a National Endowment for the Arts Visual Artists fellowship, and Massachusetts Artists fellowship. Rahilly exhibits at Gallery Naga, Boston and at the Hirschl & Adler Modern, NY. (Gallerynaga.com/artists/rahilly)

David Small is a painter who holds a BFA from UMass Amherst and an MFA from MassArt. His work has been shown nationally and internationally. Exhibitions include: Mills Gallery at Boston Center for the Arts; Brockton Art Museum Triennial; Castle Scholz-Reichenau, Austria; Franklin Silverstone Gallery, Montreal; and Vanderbilt University. (davidaddisonsmall.com)

Jacqueline Sylvia is a mixed media artist who holds two BA degrees from Rhode Island College and an MFA from MassArt. Her work has been exhibited in galleries, alternative spaces, and site-specific locations in Boston, Providence, New York, and Philadelphia. Jackie is a two time recipient of the Cirino Fellowship Award. (jacquelinesylvia.name)

Kevin Townsend is a painter, printmaker, educator and former master printer for Hand Print Workshop International and River Tree Arts. He has been recognized by the New Jersey Council for the Humanities for excellence in high school arts education and by the National Museum of American Art for his work as master printer. His work has been featured in the Prints Washington Exhibition and is in the collections of the Corcoran Gallery of Art and White House Ornaments. He has taught at Corcoran College of Art and Design, Maine College of Art, and MassArt. Kevin holds a BFA from Corcoran College of Art and Design.

FINE ARTS 3D

FIBERS / GLASS / JEWELRY / METAL SCULPTURE / SCULPTURE / FURNITURE DESIGN / WOOD / CERAMICS

Fibers

CLOTHING CONSTRUCTION TECHNIQUES

This course teaches methods of constructing and sewing clothing. Students learn hand sewing techniques, the use of the sewing machine, methods for taking and recording body measurements, how to select appropriate pattern sizes, and finishings preparation. Individual designs and patterns are used, with an emphasis on fit, construction, and problem solving. Students should have basic machine sewing skills.

3DFB 23X 3CR
Section 01: Mon, 6:30–10pm
(and 1 Sat, tba)
Maritza Cantero Farrell
Undergraduate Course Fee: $930

SCULPTURAL KNITTING

This course is for students interested in exploring the ways that knitting can be used as a medium for sculpture and installation. Different techniques to create form are covered: knitting in the round, sewing, working with alternative materials, felting, found objects, knitting on looms, and knitting by machine. The class looks at artists using knitting and related techniques, and examines contemporary issues related to the various approaches.

3DFB 229X 3CR
Section 01: Wed, 6:30–10pm
(and 1 Sat, tba)
Samantha Fields
Undergraduate Course Fee: $930

Glass

GLASS FABRICATION FOR ART MAKING

Students are introduced to the techniques, tools and equipment used in fabricating and assembling glass objects. We will cover the equipment and technical information needed to cut, grind, polish, drill and sandblast glass. Proper use and maintenance of all equipment is stressed. Emphasis is placed on personal expression as well as technical proficiency.

3DGL 200X 3CR
Section 01: Mon, 6:30–10pm
(and 1 Sat, tba)
Mary Ann Babula
Undergraduate Course Fee: $1,080

Jewelry and Metalsmithing

BEGINNING JEWELRY

This class introduces basic issues and techniques that are unique to jewelry making as a creative and expressive medium. Techniques covered include: basic fabrication (cold-joining, sawing, soldering, and finishing); lost wax casting; and stone setting. Projects use precious metals as well as common materials. Traditional and contemporary attitudes toward body adornment are also discussed. No prerequisites.

3DML 100 3CR
Section 01: Wed, 6:30–10pm
(1 Sat, tba)
Peter Evonuk
Undergraduate Course Fee: $1,025

LAPIDARY WORKSHOP

Transform gravel into bling. Learn to cut, shape and polish ordinary rocks into wearable art. This class teaches the skills needed to shape and carve natural stones and minerals into cabochons (i.e., shaped and polished stones) and custom forms that can be set in jewelry. Safety, stone selection, and basic equipment use are covered.

NC 875 NOT FOR CREDIT
Section 01: Sat and Sun (Sep 24, 25)
9am–1pm
Peter Evonuk
Workshop Fee: $145

SILVER RINGS

Adorn yourself, decorate your loved ones, tell someone you love them—a ring is a beautiful and symbolic object. Learn to size, fabricate, and finish a classic silver ring band on day one. On day two, learn to bezel set a cabochon (shaped and polished) natural gemstone to cap off the band with some bling. Students learn to saw, file, solder, polish, and set stones, and leave with a ring that fits someone.

NC 923 NOT FOR CREDIT
Section 01: Sat and Sun, (Sep 24, 25)
2–6pm
Peter Evonuk
Workshop Fee: $145

CUTTLEFISH CASTING WORKSHOP

This ancient technique uses the bone of the cuttlefish as a mold to cast small objects such as pendants and key fobs. The process is simple; carve the dried cuttlebone and pour molten silver into the carved cavities. Participants learn how to use an oxy/fuel melting torch, and are taught simple carving and silver finishing techniques. All materials are provided. Please note that the cuttlefish has a slight fish smell.

NC 922 NOT FOR CREDIT
Section 01: Sat (Oct 15) 10am–4pm
Peter Evonuk
Workshop Fee: $145

Metal Sculpture

WELDING

This course is an introduction to the construction of steel sculpture. Students produce artworks using oxy-fuel, "stick," MIG, or TIG arc welding, and learn hot forging and a wide range of fabricating processes. Although the class focuses on technical issues, students are also expected to consider the expressive potential of sculptural form.

3DSC 253 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Reid Drum
Undergraduate Course Fee: $1,025

FOUNDRY PROCESS IN SCULPTURE

In this introduction to the foundry process, students make bronze and aluminum castings using processes of greensand and lost wax ceramic shell casting. The class covers mold making, casting, and chasing with an emphasis on personal expression and technical proficiency. Proper use and maintenance of all tools is stressed.

3DSC 201 3CR
Section 01: Mon, 6:30–10pm
(and 1 Sat, tba)
Zachary Gabbard
Undergraduate Course Fee: $1,025

BASIC BLADESMITHING

Learn how to hand forge your own fine edged implements, including knives, using a variety of construction and finishing techniques. Topics include grinding, polishing, and heat treating.

NC 854 NOT FOR CREDIT
Section 01: Wed (Sep 14–Dec 7)
6:30–10pm
JD Smith
Workshop Fee: $700

Sculpture

FIGURE WORKSHOP: THE HUMAN BODY IN CLAY

Working from live models, students build armatures, learn tool use and clay manipulation techniques while sculpting the figure in clay, and finally mold and cast these clay sculptures in plaster. Finishing and presentation methods are covered. Students learn the foundations of gesture, proportions and anatomical structures in an art historical context while exploring their personal and expressive vision. Individual attention in a supportive atmosphere characterizes this figure sculpture course. All levels are welcome and projects are individually tailored to each student's experience.

3DSC 208 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Gerry Hoag
Undergraduate Course Fee: $1,025

Furniture Design

CONCEPT TO OBJECT: PROCESSES FOR FURNITURE DESIGN

This class provides students with the elements necessary to transform an idea into a project. Fusing design activities and methodologies, including aesthetic sourcing (visual, literary, emotional, and structural), drawing and modeling, students engage in design as a problem solving process. Projects emphasize the development of conceptual visualization through the exploration of two and three dimensional sketch techniques. Students capture and develop ideas using a sketchbook or folder system that will be used throughout the certificate program.

EDID 200 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Tom Russell
Undergraduate Course Fee: $930

THE ART OF FURNITURE: FUNDAMENTALS OF DESIGN AND CONSTRUCTION

In this studio shop course, students are guided through a hands-on design/build project based on the fundamental tenets of furniture design. The course begins with a review of design fundamentals and the concept design process. Concepts are refined through additional zdrawings and maquette model making as preparation for completion of the final product. This class will also be open to students outside of the certificate program with experience in basic hand tool use and maintenance and working with standing machine power tools. Prerequisite: From Concept to Object: Processes for Furniture Design or permission of instructor.

3DTD 330 3CR
Section 01: Wed, 6:30–10pm
(and 1 Sat, tba)
Peter Thibeault and Judith Hanson
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

HISTORY AND DEVELOPMENT OF MODERN FURNITURE

This course is a survey of the craft and form of furniture over the past 250 years. Students gain an overview of the history of furniture making in America, current trends in contemporary furniture design and manufacture, current field of furniture and an understanding of its historical evolution. Furniture will be considered as an element of social and economic development. Exploration of the development of furniture relative to both the domestic market and public sphere will frame the social role of furniture in our culture. The course will cover the development of styles and their sources, as well as the evolution and organization of furniture manufacture, from early joinery to the emergence of cabinetmaking techniques, to the development of machine technologies, and the reemergence of craft within the studio furniture movement as well as the emergence of hybrid manufacturing and the impact of the effects of globalization on the craft and industry of furniture making.

EDID 317 3CR
Section 01: Thu, 6–9pm
Barbara Ward
Undergraduate Course Fee: $850
Graduate Course Fee: $1,750

Wood

INTRODUCTION TO GOTHIC WOOD CARVING

Students will study, document and reproduce Gothic style carvings found in the Chancellery and the pulpit of The Emmanuel Church/Center at 15 Newbury Street. Working in the Sanctuary and woodshop, students will create accurate, dimensioned drawings from which they will model in clay and carve from wood a Gothic Tracery panel. Focusing on the subtractive nature of the craft, students learn chisel techniques for concave, convex, intersections, undercuts geometric and curvilinear. Weekly demonstrations of these techniques including chisel sharpening will emphasize safe and proper tool use. Students that learn the skills to reproduce simple and complex geometric patterns will be ready for all forms of art making.

3DSC 224 3CR
Section 01: Tue, 6:30–10pm
(and 1 Sat, tba)
Ted Southwick
Undergraduate Course Fee: $930

Ceramics

TABLEWARE

Design and fabricate individualized place settings, serving dishes, teapots, and vases. Employing hand building, the potter's wheel, plaster molds, and various kiln-firing techniques (stoneware, soda, low-fire) students are able to create pottery that is useful as well as personally expressive. Frequent demonstrations, lectures, and dialogue with the instructor enable beginners as well as experienced workers to expand their vision and portfolio.

3DCR 2X6 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat, tba)
Ben Ryterband
Undergraduate Course Fee: $930

CLAY STUDIO

This studio class allows students to explore personal interests in clay object making. Demonstrations and studio activities include hand building, mold making and wheel working. Students develop individual plans to execute their ideas in clay after discussing ideas and options with the instructor. Projects may include various interests such as tableware, sculpture, or tile making. Experience in clay work is preferred, but not required.

3DCR 312X 3CR
Section 01: Mon, 9am–1:30pm
Janna Longacre
Undergraduate Course Fee: $930
Graduate Course Fee: $1,830

CERAMICS WORKSHOPS

THE COLOR OF FIRE–PAINTING WITH FIRE AND SMOKE WITH JUDITH MOTZKIN

This two-day workshop explores the variations of low fire smoke and flame painting, such as pitfire, sawdust barrel and saggar firing. Participants should bring burnished bisqued pots to fire and combustibles with which to experiment. A list of suggested materials will be sent in advance. We will fire at least one kiln and experiment with techniques. We will cover terra sigillata surface preparation for future firings, historical references, use of gas, sawdust and wood as fuels.

SMOOTH AND SMOKEY

This workshop, which is being given in conjunction with the exhibition **Smooth and Smokey** at the Vessels Gallery in Boston, will give students the opportunity to learn these firing methods. The exhibition highlights the work of 11 ceramic artists from around the world using the techniques taught in the workshop. The workshop is for beginners and more advanced students as well as teachers. The two-day event includes firing work in the MassArt Ceramics Studio as well as a Sunday morning talk with refreshments by Judy Motzkin at the Vessels Gallery.

NC 280 NOT FOR CREDIT.
Section 01: Sat (Sep 24) 9am–4:30pm;
Sun (Sep 25) 11am–4pm
Judith Motzkin
Workshop Fee: $275

Judith Motzkin, Painting with Fire and Smoke

IMAGE ON CLAY–A SERIES OF THREE WEEKEND WORKSHOPS WITH SARAH WILLIAMS

This series of workshops teaches the specialized techniques of putting 2D images on to ceramic objects and surfaces. Participants can enroll in single weekend or participate in the complete series. The workshops are for both beginning and advanced students or artists who just want to know how the processes are done. Join us for a great time! All work done during these workshops will be fired and available for pick up at a later date.

DRAWING TECHNIQUES ON CLAY: MONOPRINT AND SCRAFFITO

In this workshop, students learn and experiment with monoprint techniques used in ceramics including painting on a plaster surface. These objects can then remain as flat 2D pieces or can be built into 3D forms. Students will also be introduced to the technique known as scraffito which is similar to wood or lino cuts. Also included in this workshop is an introduction to glaze pencils and other specialized commercial color products on the market and how to use them.

NC 281 NOT FOR CREDIT
Section 01: Sat and Sun, (October 1, 2) 9:30am–4pm
Sarah Williams
Workshop Fee: $235

LITHOGRAPHY ON CLAY

Learn techniques for transferring imagery on clay using Xerox copies. Student must bring Xerox copies of imagery and if possible greenware ceramic objects they would like to print on. Greenware will be available for participants on the day of the workshop. Come and see how it is done! Revolutionize your methods.

NC282 NOT FOR CREDIT
Section 01: Sat, (Oct. 22) 11am–5pm
Sara Williams
Workshop Fee: $125

SILKSCREEN ON CLAY

This workshop incorporates traditional silkscreen techniques, but pushes them into the field of ceramics. Over the two day workshop, students learn about ceramic color materials and products, and how to use them in the silkscreen process. How to expose screens, use of photographic and drawn imagery, and various printing methods are also covered. Bring a sketchpad and pencil to the workshop.

NC 262 NOT FOR CREDIT
Section 01: Sat and Sun, (Nov 5, 6) 9:30am–4pm
Sarah Williams
Workshop Fee: $235

FINE ARTS 3D FACULTY

Glass artist **Mary Ann Babula** holds an MFA from MassArt and a BFA from Illinois State University. She is the recipient of a National Endowment for the Arts Visual Arts Fellowship, and has studied and taught at the Pilchuck Glass School in Seattle, WA. (Chappell-gallery.com/usa/babula)

Reid Drum is studio manager for sculpture at MassArt, where he earned his MFA. He also holds a BFA from University of North Carolina Chapel Hill.

Peter Evonuk is a farm boy, door-to-door vacuum cleaner salesman, appliance delivery dude, construction worker, roofer, metalsmith, sculptor, art instructor, and social satirist from the island of Maui. Peter received his BFA in sculpture/metalsmithing and jewelry from the University of Oregon and his MFA in metalsmithing from the Cranbrook Academy of Art. He manages the metalsmithing studio at MassArt. (Evonukart.com)

Maritza Cantero Farrell is a fashion designer and artist. She completed graduate studies at the School of Fashion Design, Boston and New England School of Art and Design. She holds an MSAE from MassArt. She is proprietor of New Wedding Images, a custom wedding dress design studio and Cantero Design, specializing in graphics for the fashion industry. She also teaches at Lasell College.

Samantha Fields is a fiber artist and sculptor who holds a BFA from MassArt and an MFA from Tufts/School of the Museum of Fine Arts, Boston. She has led numerous workshops in natural dyeing, spinning, and weaving. She has exhibited at School of the Museum of Fine Arts, Kingston Gallery, Jamaica Plain Open Studios, and MassArt. Her work is in public and private collections

Zachary Gabbard is a sculptor, conservator, preparator, and the sole proprietor of Mission Foundry, an art consultancy, casting, and fabrication studio in Medford, MA. He holds a BFA from MassArt.

Judith Hanson is a sculptor and furniture maker and the woodshop studio manager at MassArt. She completed the cabinet and furniture program at Boston's North Bennet Street School before pursuing studies in sculpture and mixed media at MassArt. Since 1994 she has taught woodworking classes at the North Bennet Street School and in other adult education programs.

Gerry Hoag holds a BFA from MassArt and an MFA from Boston University School for the Arts. He has taught art at Boston University, New York Academy of Art, the Graduate School of Figurative Art, Harvard University, and the Art Institute of Boston at Lesley University.

Janna Longacre is professor of fine arts 3D at MassArt. She holds a BFA from Rhode Island School of Design and an MFA from the University of Michigan. She is the recipient of a Massachusetts Artists Foundation grant and a National Endowment for the Arts funded installation at Smith College Museum. Exhibitions include: Morris Museum, NJ; Bruce Museum, CT; Newport Art Museum, RI; Laumeier International Sculpture Park, St. Louis, MO. (jannalongacre.com)

Judith Motzkin's "flame-painted" clay vessels are represented in the permanent collection of the Boston Museum of Fine Arts, Crocker Art Museum, Danforth Museum of Art, and Jingdezhen Ceramics Museum and have been shown at the Fuller Museum. Her vessels were chosen for the covers of books, including Lark Book's *500 Bowls* and Rockport Publisher's *Best of Pottery*, and the cover article in *Ceramics Monthly* (11/01). Her work was selected as the Commonwealth Award 2007 Art Object. Motzkin has taught at Harvard University, MIT and Massachusetts College of Art. In 2009 she worked at the Jingdezhen Ceramics Institute in China.

Tom Russell is assistant professor of industrial design at MassArt where he received his BFA. His collections and client work include the Fei Company, Micrion Corporation, and Industrial Sensors Incorporated. He has extensive experience in manufacturing, engineering, management, and design, both freelance and corporate.

Ben Ryterband is professor of ceramics at MassArt where he has taught since 1974. Between 1969 and 1970 he was a potter's apprentice in Japan. Since that time he has exhibited in galleries and colleges nationally and most recently received first place awards in Massachusetts State of Clay exhibitions. Ben received his BA from Antioch College and MFA from Rhode Island School of Design.

JD Smith is a nationally known master bladesmith (American Bladesmith Society). He is proprietor of Hammersmith Knives in Boston, and has won numerous awards including: Oregon Knife Collectors Association, Best Hand Forged Knife, Best Damascus Design, and Northeast Custom Knife Show, Best of Show.

Ted Southwick is woodshop studio manager and visiting lecturer at MassArt, where he earned his BFA. He holds an MFA from Boston University.

Keri Straka is a ceramic artist who has exhibited nationally and internationally. Her work has been featured in the Boston Globe and Art New England, and in the Five Hundred Ceramic Sculptures book. Among her collectors are the Big Rock Sculpture Garden in Washington and the American Museum of Ceramic Objects in California. Keri holds a BFA from Western Washington University and an MFA from MassArt. She is an assistant professor of art/ceramics at Framingham State College.

Peter Thibeault is an industrial designer and principal at Thibeault Design, Inc. He holds a BFA from Rhode Island School of Design and attended the Graduate Studio Program in Fine Arts at the University of Rhode Island. His awards include: 1st Annual Bronze Bean Award, Boston IDSA; Finalist: Best of Show Award, "The Glorified Goblet," Signature Gallery; Award of Excellence, "Furniture of the '90's" exhibition, Houston. He has also exhibited at the DeCordova Museum.

Barbara Ward has been the director and curator of Moffatt-Ladd House and Garden, a national historic landmark in Portsmouth, NH, for more than ten years. She has edited and contributed to numerous publications, including the *Encyclopedia of New England Culture* and the *Journal of American Folklore*. Barbara has a BA from Connecticut College and an MA and PhD in American and New England studies from Boston University.

Sarah Williams is an artist from and based in Worcester, MA. She received her BFA in ceramics from MassArt and her MFA in sculpture from the San Francisco Art Institute. She has exhibited at Barbara Singer Fine Art, the San Francisco Art Institute, and the Danforth Museum of Art, among other places. She teaches in the ceramics department of MassArt. (Sarahwilliamsart.com)

FILM/VIDEO

MassArt's courses in film and video emphasize the development of independent vision supported by solid technical skills. It is our belief that the potential power of media is inextricably linked to the voice of the maker. Classes are taught by professionals whose background is squarely in the art of film, whether it be documentary, narrative or experimental.

ANIMATION

INTRODUCTION TO VIDEO PRODUCTION

This course introduces students to the processes of video production and editing, emphasizing the development of a personal aesthetic. Besides learning the basics of camera operation and editing, students become familiar with video's unique technical and aesthetic qualities. Production topics include lighting, shooting, and audio recording for video. Video post-production topics include nonlinear editing (using Final Cut Pro) and output to appropriate formats for distribution.

MPFV 237X 3CR
Section 01: Mon, 6:30–10pm
(and 1 Sat, tba)
Janet Gilmore
Undergraduate Course Fee: $1,080

EDITING WITH FINAL CUT PRO

This course is an overview of nonlinear editing using Apple's Final Cut Pro. Topics include digitizing, editing, and final output. Source material is provided, but students are encouraged to bring their own mini-DV media. Prerequisite: knowledge of Macintosh operating system.

MPFV 2X8 1.5CR
Section 01: Sat and Sun
(Oct 15, 16, 22, 23) 10am–4:30pm
Janet Gilmore
Undergraduate Course Fee: $540

16MM FILM PRODUCTION

In this hands-on course students develop, produce, shoot, and edit a series of short films, learning the technicalities and structure of filmmaking along the way. Topics include camera operation, sound, lighting, non-synchronous recording, and short-film genres. Students pay for film stock and processing; camera and editing equipment are provided by MassArt.

MPFV 224X 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat, tba)
Melissa McDowell
Undergraduate Course Fee: $1,080

THE DOCUMENTARY CAMERA

This class centers on the video camera as a tool for visual storytelling. Through a series of hands-on exercises, we consider composition, coverage, subject/viewer relationships, and how to use a camera to tell a story and communicate point-of-view. Students learn the fundamentals of camera technology and digital formats, shooting in natural light and using basic lighting kits. Using basic video editing software, students will learn what is expected from their camera work in the editing room. Emphasis is placed on the students' capacity to construct their own videographic style, and on the ability to use professional technique to translate a directorial vision. Beginners may join the class, though it is highly recommended that students without video experience take Documentary Video Boot Camp or Introduction to Video Production prior to enrolling in this course.

NC604 NOT FOR CREDIT
Section 01: Tue
(Sep 13-Dec 13) 7–10pm
Julie Mallozzi
Workshop Fee: $1,025

SCRIPTWRITING 1: WRITING THE SHORT FILM SCREENPLAY

Designed as a writing workshop, this course will address the many facets of writing screenplays for short films. Students will develop at least two scripts (2-8 pages long), from idea to end product, through individual and collaborative exercises, rewriting, and by hearing their works-in-progress read aloud and discussed. A successful short-film is not simply an abbreviated version of a feature film but entails a different kind of storytelling. Edgar Allen Poe's description of a good short story is as relevant to film as it is to literary fiction. A good short story, he said, is not just "an incident or an episode extracted from a longer tale," but a work of narrative art that "impresses the reader with the belief that it would be spoiled if it were made longer." Students will be encouraged to write scripts that can be produced with resources available to most students. Course includes screenings and in-class writing. ALL LEVELS WELCOME.

MPFV 235 3CR
Section 01: Tues, 6:30–10pm
Nancy Salzer
Undergraduate Course Fee: $850

RESEARCHING THE DOCUMENTARY

This workshop teaches participants how to think like detectives and develop creative and efficient strategies for finding archival materials for use in documentary films. Students also learn the basic information about copyright and clearance issues needed to minimize legal liabilities. This is a lecture and discussion class. Case studies are used in discussion, and the instructor will be available for an additional 30 minutes after each class to discuss students' current projects.

NC 547 NOT FOR CREDIT
Section 01: Wed (Nov 2, 9) 7–9:30pm
Anne Petrone
Workshop Fee: $85

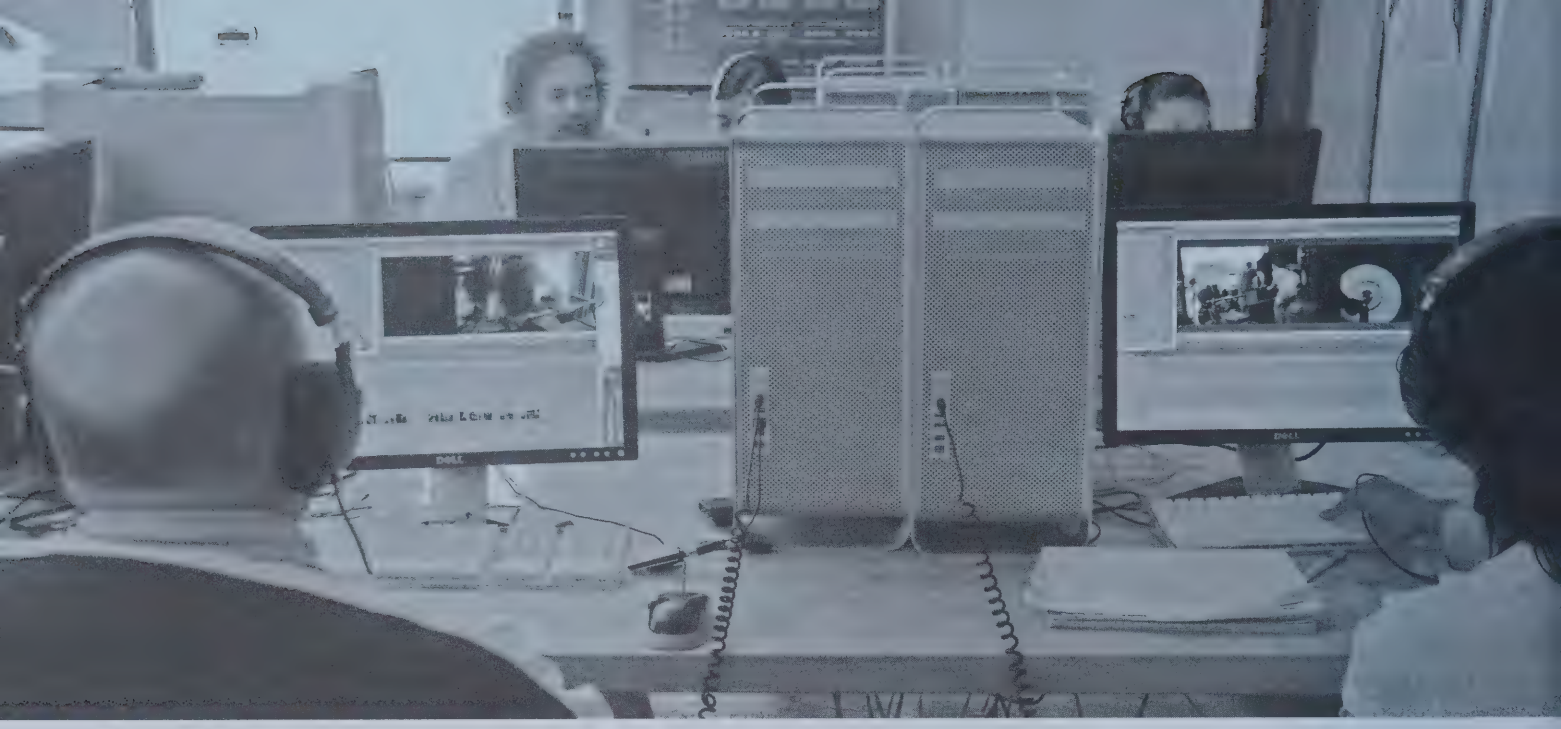
Also See Liberal Arts, History and Issues of Documentary Film

Animation

ANIMATION ESSENTIALS

This introductory course explores the essential components that distinguish animation as a creative discipline. Emphasis is on the depiction of time, sequence, design, story, concept, and individual styles and ideas. Students produce their own short animated clips that reference in-class critiques and evaluations of animations from around the world. Familiarity with animation and editing software is helpful, but not necessary.

CDAN 2X0 3CR
Section 01: Tue, 6:30–10pm
Julie Zammarchi
Undergraduate Course Fee: $1,080



FILM/VIDEO/ANIMATION FACULTY

Janet Gilmore is a freelance video editor working for PBS, Little, Brown and Company, and several ad agencies in Boston. She received her MFA from MassArt. Her exhibitions include San Francisco Cinematheque; Centro Cultural Santo Domingo, Mexico City; the Collective for Living Cinema, NYC; the Artist Space, NYC; the Museum of Fine Arts, Boston; and San Francisco Art Institute Film Festival. She is a visiting professor at Northeastern University and MassArt.

Julie Mallozzi's films and installations explore the fluidity of cultural identity and historical memory. Her films *Once Removed* and *Monkey Dance* won awards at festivals around the world and screened in museums, universities, and on public television. She is now finishing *Lalita*, a film and two-channel installation about a resilient woman whose body has been remarkably transformed by loss of skin pigment, cancer, and other conditions. Julie received her BA from Harvard University and her MFA from San Francisco Art Institute. She has also taught filmmaking at Harvard University and the Institute for Contemporary Art. (Juliemallozzi.com)

Melissa McDowell holds a Master of Fine Arts in filmmaking from MassArt, and a BA in Communication, Certificate in Film Studies from UMass Amherst. Melissa has ten years experience teaching film, and is currently Assistant professor of Photography and Media Arts at Chester College NH.

Ann Petrone has been documentary filmmaker Errol Morris' senior researcher since 1998. Her credits include *Standard Operating Procedure*, a documentary on the Abu Ghraib prison scandal which she co-produced, and which won the Silver Bear Award at the Berlin Film Festival; *Fog of War*, winner of the 2003 Academy Award for Best Documentary; and *Big Ideas for a Small Planet*, winner of the Environmental Media Award for Best Documentary. Ann has a BA from Tufts University.

Nancy Salzer's films and videos have shown at museums and festivals in North America and Europe, on PBS and cable. Screenings include: Margaret Mead and American Film festivals, Harvard Film Archives/Short and Edgy, Museum of Modern Art (New York and San Francisco), and the National Film Board of Canada. Grants and awards include the NEA, MCC, AFI, Bunting Institute, and Mellon Foundation. Salzer holds a BA from Columbia University and an MFA from MassArt. She is currently a scholar/filmmaker at Brandeis University.

Julie Zammarchi is an award-winning animator whose independent films have been screened worldwide in animation festivals in Ottawa, Hiroshima, Atlanta, and Zagreb and in curated shows at Black Maria Film Festival, the Collective for Living Cinema in New York, and the Institute of Contemporary Art in Boston. Commercial clients include HBO, Sesame Workshop, and Nickelodeon, among others. She has taught animation at Rhode Island School of Design, Harvard University, Emerson College, and the School of the Museum of Fine Arts Boston. (juliezammarchi.com)

Rania Matar, *A Passage from the Koran*, Beirut, 2005

PHOTOGRAPHY

BLACK AND WHITE FINE ART PHOTOGRAPHY: BEGINNING

This course is an introduction to the fundamental technical tools of black and white photography and basic darkroom techniques. Students learn black and white film processing and printing techniques as well as the basics of using a manually adjustable 35 mm camera, including exposure controls and camera operation. Class time is devoted to aesthetic concerns of the black and white medium and includes both darkroom and critique sessions.

MPPH 208X 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat. tba)
Henry Cataldo
Undergraduate Course Fee: $1,025

BLACK AND WHITE FINE ART PHOTOGRAPHY: INTERMEDIATE

In this intermediate course, participants advance their skills and artistic vision through creative assignments in black and white photography. Students develop film, print photographs, and participate in critiques. This course develops knowledge of the principles of optics, camera operation, film characteristics, photographic chemistry, and materials. Prerequisite: a beginning photography class or permission of instructor.

MPPH 209X 3CR
Section 01: Thu, 6:30–10pm
(and 1 Sat, tba)
Henry Cataldo
Undergraduate Course Fee: $1,025

Note: Beginning and Intermediate Black and White Fine Art Photography meet at the same time together.

MassArt's Visiting Artist Lecture Series in Photography

- Amie Siegel *(September 27)*
- Paul D'Amato *(October 4)*
- Linda Connor *(October 11)*
- Mitch Epstein *(November 15)*
- Robin Kelsey *(December 6)*

All lectures are at 2pm in the Tower Auditorium, 621 Huntington Avenue.

THE BEGINNING DIGITAL PHOTOGRAPHER

Knowing the basics of the digital camera allows photographers to take control of their photographs. This class explores effective techniques for taking better pictures with the most automated of digital cameras to the latest digital SLRs. Options for editing images ranging from Adobe Photoshop to I-Photo are also covered. Participants gain an understanding of resolution, basic retouching techniques, a familiarity with file handling, and a greater appreciation for the aesthetics of their photography. Taught on Mac computers.

NC 422 NOT FOR CREDIT
Section 01: Sat (Sep 10, 17) 9am–1:30pm
Camilo Ramirez
Workshop Fee: $135

INTRODUCTION TO DIGITAL PHOTOGRAPHY

This class is an introduction to digital imaging techniques. Topics include Photoshop software basics, and input and output options and their relationship to photography. Contemporary thought about digital photography is discussed. Content is emphasized in critiques. Conventional photography experience is required.

MPPH 301 3CR
Section 01: Wed, 6:30–10pm (and 1 Sat, tba)
Phil Jung
Undergraduate Course Fee: $1,025
Graduate Course Fee: $1,925

DOCUMENTARY PHOTOGRAPHY

This class explores the camera as a tool for the visual investigation of contemporary issues and the process and possibilities of telling stories with pictures. Students work on a semester-long documentary photo project, have weekly critiques, and edit projects in progress. The class discusses photography in the humanities, emphasizing documentary photography and its social and historical significance, and examines the relationship between words and images using examples of photography books, magazines, and documentary film. Use film or digital, black and white or color.

MPPH 2X6 3CR
Section 01: Thu, 6:30–10pm (and 1 Sat, tba)
Rania Matar
Undergraduate Course Fee: $1,025

THE PHOTOGRAPHER'S PROJECT

This critique group of advanced photographers offers peer group feedback on current work. Typically, participants are developing a portfolio, project, or exhibition. Class size is limited. Meetings are once every two to three weeks. Students should submit five jpeg images and a one paragraph description of their work to be admitted into this class. Email images and description to MassArtPlus@gmail.com.

MPPH 306 1.5CR
Section 01: Wed (Sep 14, 28, Oct 12, 26, Nov 9, 30, Dec 14) 6:30–9:30pm
Stephen Tourlentes
Undergraduate Course Fee: $460
Graduate Course Fee: $860

ALTERNATIVE CAMERA, ALTERNATIVE TECHNIQUES

This course is an introduction to non-silver printing processes, plastic, and unusual pinhole cameras. Exploring these methods and materials adds an element of chance, frees up creative possibilities, and enhances painterly effects in photographs. Students learn to create and hand-apply sensitized coatings to produce prints using a variety of processes. Topics include brilliant blue cyanotype, Van dyke brown, palladium printing, tintypes and Polaroid transfer techniques, and students learn to make enlarged negatives in the darkroom and on the computer to use for contact printing.

MPPH 209 1.5CR
Section 01: Mon (Sep 12–Nov 7) 6:30–10pm
Lana Z Caplan
Undergraduate Course Fee: $540

STREET PHOTOGRAPHY

Have you ever marveled at the magical way Henri Cartier-Bresson photographed life on the streets of Paris, or been captivated by Robert Frank's vision of America? "See" the possibilities of the street for yourself as we explore Boston's vibrant neighborhoods, using the city as a backdrop for our own photographs. An overview of historical and contemporary street photography will serve as a foundation for your personal vision to evolve. Assignments are followed by weekly critique. Students may also work on a series. Use film or digital, black and white, or color. We will not be printing in the darkroom. Come prepared to photograph on the first day (for those using film, bring 5 rolls).

MPPH 202X 1.5CR
Section 01: Sun (Sep 11 and 18) 11am–5pm and Mon (Sep 26, Oct 3, 17, 24) 6:30–9:30pm
Amy Thompson Avishai
Undergraduate Course Fee: $460

PHOTOGRAPHIC LIGHTING WORKSHOP

This class is an introduction to artificial light and its use to enhance or create images. Topics include use of strobes, hot lights, and on-camera flash. We will also touch on the use of reflectors and other ways to modify light.

NC 423 NOT FOR CREDIT
Section 01: Sat, (Nov 5) 10–4pm
Tony Rinaldo
Workshop Fee: $115

PHOTOGRAPHY FACULTY

Lana Z Caplan is a photographer, filmmaker, and installation artist who received her MFA from MassArt and BA from Boston University. Recent exhibitions and screenings include: John Stevenson Gallery in New York, Gallery NAGA, Gallery Kayafas, Museo Tamayo Arte Contemporáneo, Mexico City, the Danforth Museum, and the Photographic Resource Center. She is represented by Gallery NAGA in Boston. (LanaZCaplan.com)

Henry Cataldo is a photographer who holds a BS from Stonehill College, a BFA from MassArt, and an MFA from Yale University. He has exhibited at Tufts University, University of Michigan, MIT, and Galeria Mesa.

Phil Jung is an award-winning photographer who has been exhibiting since 1998. Selections from his Windscreen series won first prize in Color Matters, an exhibition juried by Jen Mergel of Boston's Institute of Contemporary Art; and he was sixth in Photo Review's 2009 International Photography Competition. Among his awards are a TMC + Kodak International Film grant and a Helen Hayes award. Phil has a BFA from San Francisco Art Institute and an MFA from MassArt. He teaches at Rockland Community College. (Jungphil.com)

Rania Matar is an award-winning photographer and educator represented by galleries in the Middle East and US. Raised in Lebanon, she studied architecture at the American University of Beirut and Cornell University, then photography at New England School of Photography and with Magnum photographer, Constantine Manos, through Maine Photographic Workshops. She teaches photography to teenagers in refugee camps in Lebanon and Boston, and her work has been collected by many museums and featured in numerous publications. Rania's first book, *Ordinary Lives*, was published in 2009. (raniamatar.com)

Camilo Ramirez is a photographer and graphic designer. He has a BFA from Florida International University, an AA in computer graphics from the International Fine Arts College, and an MFA from MassArt. He has participated in numerous group exhibitions in Florida and had a solo exhibition "Between Realities" at Books and Books, Coral Gables. He taught contemporary graphic design and software at Miami Dade College. (camramirez.com)

Tony Rinaldo is a location and studio photographer, founder of Tony Rinaldo Photography, who has been working in the Boston area for twenty years. He holds a BFA from Tufts University and the School of the Museum of Fine Arts. (tonyrinaldophotography.com)

Amy Thompson Avishai has an MA in photography from Ohio University's School of Visual Communication. Awards include a Fulbright Grant, Southeast Asia Center Grant, Paul Schutzer Memorial Award for Advanced Documentary Work, and PhotoLucida's Critical Mass–Top 50 Photographers. Featured by *Verve: The New Breed of Documentary Photographers* and *National Geographic* magazine. Exhibitions include The International Museum of Women (San Francisco), Griffin Museum of Photography and Panopticon Gallery (Boston). Publications include The New York Times, The Valley News. (amythompsonphotos.com)

Stephen Tourlentes is a photographer and the studio manager of photography at MassArt. His exhibitions include the Revolution Gallery and Cranbook Art Museum, MI and SF Camerawork, CA and his work is in the collections of Princeton University and the Museum of Contemporary Photography, Chicago. Awards include a John Simon Guggenheim Foundation fellowship, a Polaroid Corporation grant, and aMacDowell Colony fellowship. He holds a BFA from Knox College and an MFA from MassArt. (tourlentes.com)

STUDIO FOR INTERRELATED MEDIA

CREATING FLASH GAMES

This course teaches how to create basic games using Flash ActionScript 3.0, covering everything students need to know to start programming their own interactive sound and animation. This project-based course starts with small interactive assignments that gradually increase in complexity until the final assignment where students design and play their own mini-game.

MPSM 333 3CR
Section 01: Thu (Sep 15–Dec 15) 6:30–10pm
Matt Moore
Undergraduate Course Fee: $1,080
Graduate Course Fee: $1,980

ART BLOGGING AND SOCIAL NETWORK MEDIA (ONLINE COURSE)

This course explores how artists use Web 2.0 and social networking media such as Facebook, Twitter, Flickr, YouTube and Blogger to create, distribute, and promote their art projects. Each student will create an art blog that incorporates the other social networking media. Emphasis will be on building online communities. If possible (not required), student will meet as a group twice, once at mid-semester in New York City and once at the end of the semester in Boston. Otherwise, all instruction is online.

MPSM 210 3CR
Section 01: Sep 12–Dec 16 (online)
Sharon Butler
Undergraduate Course Fee: $930

SIM FACULTY

Matt Moore is an interactive designer, technical artist and programmer specializing in children's multimedia. He works in Los Angeles where he is a designer for Disney Online studios. He also designed award-winning web sites for cities, created digital 3D prototypes, and developed mobile game content. He teaches 3-D animation, Flash, and web development. He holds a BFA from MassArt.

Sharon L. Butler maintains an award-winning art blog, Two Coats of Paint (twocoatsfopaint.com), blogs for the Huffington Post arts section, and is a contributing writer at the Brooklyn Rail (brooklynrail.org). She is an art professor at Eastern Connecticut State University where she specializes in digital art and design. Her interdisciplinary art practice comprises painting, digital, video, and social media projects. Sharon has a BFA from MassArt. (sharonlbutler.com)

HISTORY OF ART / LIBERAL ARTS

History of Art

INTRODUCTION TO ART: THE WESTERN TRADITION

Beginning with basic definitions of art and considerations of how and why it is studied, lectures will introduce students to many of the most significant monuments in the Western canon, as well as to a large number of the major movements, personalities, technologies, and intellectual trends which have helped to shape the history of visual culture in the West. This course offers first-year students a shared experience which will prepare them for introductory and specialized courses in other Western and non-Western fields.

HART 100 3CR
Section 01: Wed, 6:30–9:30pm
David D. Nolta
Undergraduate Course Fee: $850

FOLK ART, FOLK CRAFT AND MATERIAL CULTURE

This course introduces major analytic approaches and issues in the study of traditional expressive behavior that employs artifacts. The class explores how cultural groups use material expression to articulate worldview, values, and social relations, and considers such diverse forms of folk art as the scrimshaw carved by whalers, gravestones in Colonial New England, Hmong storycloths, Hopi Katsina, graffiti around the world, and Samoan tattooing.

HART 337 3CR
Section 01: Mon, 6:30–9:30pm
Tim Correll
Undergraduate Course Fee: $850
Graduate Course Fee: $1,750

Students who wish to audit History of Art and Liberal Arts classes pay a reduced fee of $325. The fee applies to on-site classes only. For more information, please contact the Continuing Education office (617) 879-7200 or email ce@massart.edu.

Photo: David Nolta
David 's lecture *How They're Hanging* takes place in February, 2012.
See Thursday Night Lecture Series at the back of this catalog.

History of Art Online Classes

HISTORY OF SOUND ART (ONLINE COURSE)

Imagine sound pieces created with bells hung from clouds, a piano filled with nails/bolts/nuts/screws, a floor covered with old LPs, or only the echo of a space. The course examines works by 20th century artists who have created significant relationships between the aural domain and other areas of thought and perception. No previous experience with sound or music is needed. Students must have the ability to play MP3s on their computer. Headphones or external speakers are required.

HART 289 3CR
Section 01: Sep 12–Dec 16 (online)
Judy Dunaway
Undergraduate Course Fee: $930

AMERICAN ART AND VISUAL CULTURE: 1600 TO THE PRESENT

This course will survey American painting, architecture, sculpture, prints, and photography from 1600 to the present, covering a wide range of movements including Colonial period art and architecture, Native American Art, Civil War era photography, the Gilded Age, the Ashcan School, American Modernism, Regionalism, Surrealism, and Abstract Expressionism. We will examine style, technique, and iconography and will place works in their historical and cultural contexts, considering the political, social, and intellectual climates articulated in the arts, including systems of patronage and public reception. This Saturday class will incorporate regular visits to local museums and institutions, including the MFA, Gardner Museum, Peabody Essex Museum, and Harvard Art Museums.

HART 231 3CR
Section 01: Sat, 10am–1pm
Melissa Renn
Undergraduate Course Fee: $850

Also See: History and Development of Modern Furniture, Furniture Design

ART AND REVOLUTION (ONLINE COURSE)

This course explores cultural and artistic responses to the major modern, social, and political revolutions between the end of the 18th and 20th centuries. The focus is on rarely covered artistic responses to political, social, and religious revolutions of the 20th century. Historical, political, philosophical currents and their impact on painting, sculpture, and architecture are analyzed. Using a cross-cultural and interdisciplinary approach, the visual arts are viewed in the context of their relationships to political, social, and religious events of their representative time periods.

HART 206 3CR
Section 01: Sep 12–Dec 16 (online)
Anahit Ter-Stepanian
Undergraduate Course Fee: $930

Liberal Arts

INTRODUCTION TO FOLKLORE (ONLINE COURSE)

This course introduces students to various genres of folklore and the methods of studying them. Participants learn about how folklore exists or existed as a dynamic part of everyday life—esthetically, behaviorally, politically, socially, and more. We consider such diverse forms of expressions as Indonesian Cinderella tales, Italian American festivals, Irish supernatural legends, baseball luck beliefs, and Chinese-American funerary traditions. Students will document, classify, and analyze traditional expressive behavior as it pertains to them and to others. The role of folk tradition as it relates to ethnicity, identity, and acculturation is explored.

LASS 204 3CR
Section 01: Sep 12–Dec 16 (online)
Tim Correll
Undergraduate Course Fee: $930

MYTHOLOGY AND ART

This course studies classical mythology using works of art, asking primarily how works of art have condensed myths and how it is still possible to reproduce narratives from artistic works. The course also considers the reason why works of art that are based on the same myths stress different features. That analysis will lead to religious and ideological considerations as well as to the question of the place of the artist in different societies. The focus is on Greek and Roman mythologies but Egyptian and Middle East mythologies are also considered.

LALW 212 3CR
Section 01: Wed, 6:30–9:30pm
Felix Kaputu
Undergraduate Course Fee: $850

THIRD WORLD WOMEN, LITERATURE AND CULTURE

The course traces the journey of Third World Women writers in the US. First, we study women's suffering and hardship as cyborgs, in the process of merging themselves with the First World coming from the Third World. We read Divakaruni's Arranged Marriage which portrays Indian women's dilemma in various marriage situations in the US. The theme of marriage and the mother-daughter relationship will be analyzed further through Kincaid's and Aidoo's works by delving into the specific cultural contexts. Finally, we look at the evolution of cultural adjustment, assimilation and hope.

LALW 213 3CR
Section 01: Thu, 6:30–9:30pm
Ashmita Khasnabish
Undergraduate Course Fee: $850

HISTORY AND ISSUES OF DOCUMENTARY FILM

Documentary, as defined by John Grierson, is the creative treatment of actuality. Grierson coined the term in his review of Robert Flaherty's Moana (1926). Contemporary culture expands on classical rhetorical and observational forms to include docusoaps, agitprop, advocacy, animation, sensory ethnography, mockumentary, first-person, and more. In this course we will explore the origins of documentary, discuss the central issues of the field, examine historical and contemporary trends, and identify the aesthetic strategies and techniques used by documentary makers along with their rhetorical effects.

LASS 214 3CR
Section 01: Tue, 6:30–9:30pm
David Tamés
Undergraduate Course Fee: $850

Writing

WRITING POEMS (DIRECTED STUDY)

The student will write serious, artful poems. Meetings involve individual discussion of student's work.

LALW 400 3CR
Section 01: Tue, 5–8pm
Ted Richer
Undergraduate Course Fee: $850
Graduate Course Fee: $1,750

CHILDREN'S BOOKS: HOW TO WRITE THEM, HOW TO PUBLISH THEM (DIRECTED STUDY)

This course is for aspiring writers in general as well as those who want to write specifically for children. Through lectures, discussions, writing assignments and individual student projects, novice writers enter the world of children's literature. More advanced writers or poets have an opportunity to expand their writing skills in the genre, or continue a project they have started. The questions of author publisher-agent relationship, publicity, royalties, and the current market are also explored.

LALW 400 3CR
Section 02: first meeting Wed (Sep 14)
6:30–9:30pm
Leon Steinmetz
Undergraduate Course Fee: $850
Graduate Course Fee: $1,750

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Photo: Tim Correll

HISTORY OF ART AND LIBERAL ARTS FACULTY

Timothy Correll has a PhD in folklore from the University of California, Los Angeles and he was a Fulbright scholar to Ireland. He has published a number of articles and books on folklore and folk art and has curated exhibitions at the Craft and Folk Art Museum and the Fowler Museum of Cultural History in Los Angeles. Correll has taught at Harvard University, Harvard Extension School, MassArt, and Northeastern University.

Judy Dunaway is an internationally known sound artist whose works have been presented throughout North America and Europe, at venues which include the Roy and Edna Disney Center, Lincoln Center Out-of-Doors, ZKM, New Museum of Contemporary Art, and the Everson Art Museum. Awards, grants, and residencies include Aaron Copland Fund, American Composers Forum, Meet the Composer, ZKM, Harvestworks, and the NEA. She holds an MA from Wesleyan University and a PhD from SUNY Stony Brook. (jdunaway.web.wesleyan.edu)

Felix Kaputu is professor of comparative literature and African studies. He has been trained in the US, Japan, and Europe in religion and pluralism, gender studies, and university pedagogy. His current areas of interest and research include African literature and African art, shamanism (African and Japanese), and gender issues in Sub-Saharan Africa. He holds a DES and PhD from the University of Lubumbashi.

Dr. Ashmita Khasnabish is currently a Visiting Scholar at MIT Women's Studies Program working on her third book project, and also a Visiting lecturer at Massachusetts College of Art and Design. She has been a full-time lecturer at Boston University CGS Program. She authored most recently *Humanitarian Identity and the Political Sublime: Intervention of a Postcolonial Feminist* (Rowman and Littlefield Publishing Group,). She also authored the book *Jouissance as Ananda: Indian Philosophy, Feminist Theory and Literature* (Rowman and Littlefield Publishing Group,). She launched her own Journal called Gender, Art and Diaspora for MassArt, in the fall of 2010.

David Nolta is professor of art history at MassArt. He holds a BA from the University of Michigan, an MA from the University of Chicago, and a PhD from Yale University. His fellowships and awards include: Fulbright, Kress, Mellon, American Society for Eighteenth Century Studies, Harvard University; and the Frances Blanshard Prize for outstanding dissertation in the History of Art, Yale University.

Melissa Renn received her Ph.D. from Boston University in 2011. Her dissertation explored *LIFE magazine's* significant and influential role in the American art world. Dr. Renn received her BA from Stanford University in 1999 and her MA from Boston University, where from 2004 to 2007 she was the Jan and Warren Adelson Fellow in American Art. She currently works in the Division of European and American Art at the Fogg Museum, Harvard Art Museums.

Ted Richer is a graduate of the Iowa Writer's Workshop. His poetry has been staged many times and published in numerous journals, including *AGNI*, *Literary Imagination*, *Harvard Review*, *James Joyce Quarterly*, *Leviathan*, *New York Quarterly*, *Free Inquiry*, *The Poetry Porch*, and *Daedalus*. Richer is included in the anthology Joining Music with Reason (UK and US, 2010), and his book, *The Writer in the Story* and *Other Figurations*, was published in 2003. (apocalypsepress.co.uk/press/index.htm)

Leon Steinmetz is an author, illustrator, and painter who holds a diploma from the Moscow Academy of Art. He has been awarded first prize, Biennale of European Artists and Sculptors, Latina, Italy, and CRRT Book Award for children's book *Hans Clodhopper*. His children's books have been published by major publishers in the US and England.

Anahit Ter-Stepanian holds an MS in architecture from Yerevan Polytechnic Institute in Armenia and a PhD in architecture theory and history from the Moscow Architectural Institute.

ART EDUCATION

ART AND DEVELOPMENTAL THEORY

This course examines the major theories and research on developmental changes from childhood through adulthood. Discussions explore issues relative to cognitive, affective, and social development and their implications for artists and educators.

AETE 502 3CR
Section 01: Wed, 5:15–8:15pm
Lynne Murray
Graduate Course Fee: $1,680

ART EDUCATION FACULTY

Lynne Geiger Murray holds an MSAE and BFA from MassArt, and a BS in Elementary Education and Special Education. She has 30 years experience as an art educator, teaching, developing curricula and mentoring. She currently teaches art at the Bridge School in Lexington MA.

PROFESSIONAL PRACTICE

Being an artist today means navigating a complex world in order to produce, market, and distribute your work. It also means building skills and managing the creative process in a way that supports your ability to create your work. MassArt's Professional Practice is dedicated to offering workshops and programs that help artists with the more practical sides of creative life.

GRAPHIC DESIGN CAREER EXPLORATIONS WORKSHOP

Thinking you might enjoy a career as a graphic designer? Then learn more about what graphic designers do and what it takes to succeed in the field. Through presentations and hands-on learning, you'll touch on typography and the Adobe design tools, and find out what it means to work with text and images to create a unique visual expression that communicates your idea or message. You'll be introduced to the design process including creative brainstorming, hand sketching, and development and refinement of design options on computer and see examples of the range of work graphic designers do, from publication design to exhibit, signage, packaging, advertising, and web. The class will conclude with information about educational programs for launching a graphic design career including MassArt's Graphic Design Certificate.

NC 260 NOT FOR CREDIT
Section 01: Sat (Oct 15, 22) 9am–4pm
Andreas Randhahn
Workshop Fee: $145

Andreas Randhahn is a professional designer and instructor with more than 20 years experience, covering a diverse range including 3-D, animation, illustration, graphic design, branding, and type design for print and the Web. With a passion for fine arts and design, Andreas earned a BFA in Illustration from the Massachusetts College of Art and Design, and an MFA in Design from UMass/Dartmouth. He has worked for numerous firms and clients at the local, national, and global levels.

METHODS AND DESIGN IN ART EXHIBITIONS AND INSTALLATIONS

In this course, students/artists will be guided through the design/build fundamentals of installing an art exhibit, preparing artwork for installation and construction/fabrication methods used in exhibitions. The course, which takes place in a classroom and gallery setting, will focus on the exhibit fundamentals (hardware, tools, understanding basic floor plans, construction, fabrication, sustainable materials, lighting, crating/shipping and basic A/V installation), concept and design process (exhibit design, curation, registration, shipping) and installation procedures. Students/artists will also have the opportunity to work on an actual exhibit installation at MassArt's Bakalar and Paine Galleries.

MPSM 326 1.5CR
Section 01: Wed (Sep 14–Oct 26) 6:30–9:30pm
Robert Gainfort
Undergraduate Course Fee: $460
Graduate Course Fee: $910

Rob Gainfort is the Chief Preparator for the Curatorial Programs Department at MassArt. Since 1994, he has been a freelance art handler and general contractor specializing in museum/gallery exhibitions. Rob has worked as a professional preparator at the Guggenheim Museum, Pace Wildenstein Gallery, the Dia Center for the Arts and NYU's Grey Gallery. He has worked directly with artists, collectors, curators and installation crews to design and execute dozens of exhibits in the northeast. In addition to his exhibition work, Rob has renovated numerous commercial and residential spaces in New York City and is currently a licensed Massachusetts State Construction Supervisor.

MEDIA TECH TONIC

Media Tech Tonic is a series of demos/seminars on media technology topics for media makers and artists. Sessions are organized by David Tamés, hosted by MassArt's Dynamic Media Institute, and presented in collaboration with Professional and Continuing Education. For information on previous and upcoming sessions, visit mediatechtonic.org.

A MINI-MBA FOR ARTISTS

CREATIVE CONTINUUM: BUSINESS AND THE CREATIVE PROCESS

There is increasing recognition in the business world that companies that will thrive in the future are the ones that will innovate radically and approach challenges creatively. Businesses are in need of a more creative workforce in order to remain competitive. This course is for artists and designers who would like to develop skills in applying the creativity and mindset they nurtured and developed as an artist to the business world.

This unique program, developed jointly by MassArt and Bentley University, offers participants insight into the issues and workings of business. Over ten class days, students participate in lively lecture sessions that offer a condensed introduction to the subject areas of an MBA including marketing, organizational behavior, finance, negotiations, and operations, woven together through the perspective of the history of business and business strategy. Then, in working sessions, participants put their creative skills and experience to use working on a live case study of a real strategic business problem or challenge presented by a participating business.

Business classes are taught by Bentley faculty with working sessions led by MassArt faculty. Students work in groups, in collaboration with area businesses. Past business partners have included Fidelity Investments, Keyspan (National Grid), Constant Contact, Dunkin' Donuts, the Harvard Bookstore and Hill Holiday.

NC 140 NOT FOR CREDIT

January 5–20, Evenings, weekends and some days.
Tuition $975 before December 20th; $1,050 thereafter.

WHAT STUDENTS HAVE SAID...

"I feel more confident in the skills I brought to the class/projects. The professors - all of them - were great. Already I'm thinking of how to move to the next level in my career, work, etc."

"I had a wonderful time. The enthusiasm brought by the professors and administrators was grounding and inspiring. Overall, the knowledge conveyed was succinct and enlightening. I learned a boat load. Thanks a lot!"

"Thank you for taking the initiative and risk to put this program together. I hope it can continue and will be as fresh and informal for successive groups. This program pays tribute to (cross-disciplinary) qualities, where MBA programs and arts programs tend to stick to their areas."

For more information and an application:
Stephen Clark, 617-879-7168 or stephen.clark@massart.edu

YOUTH PROGRAMS

SATURDAY STUDIOS

For over seventy-five years the Saturday Studios program at Massachusetts College of Art and Design has served a dual purpose: offering elementary through high school students an affordable opportunity to engage in the process of art making and supporting the development of MassArt students as art educators. Courses in a variety of disciplines and media are available by grade level, allowing students to explore and strengthen their creativity and creative problem solving. Classes are taught by MassArt students majoring in art education and supervised by MassArt art education faculty. All classes take place on the MassArt campus, a unique and extraordinary urban college setting devoted exclusively to the visual arts.

WHO IS ELIGIBLE?

These non-credit courses are open to all interested students, regardless of their level of experience in art. There are no prerequisites or portfolio reviews. There is also a no cost parent/guardian drop-in group each week that provides a wide variety of activities ranging from gallery and museum tours, to guest speakers and art making sessions. This group provides parents and guardians a wonderful opportunity to connect with their children on art-related issues.

STUDIOS OFFERED

GRADES 4–5	Art Exploration
GRADES 6–8	Comic Book Art, Sculpture, Painting, Fashion and Fibers
GRADES 9–12	Painting, The Self Portrait, Sculpture, Photography*, Animation*
GRADES 11–12	The Figure, Advanced Studios for Juniors and Seniors

*Note: Additional $85 lab fee required.

DATES AND TIMES

Saturdays, 9:30am—12pm
October 15-December 10
No Class: November 26
Exhibition: December 5–10
Closing Reception: December 10, 11:30am–12pm

COST

$150 for an eight-week session. All materials and supplies included. $85 additional lab fee for Photography and Animation.

SCHOLARSHIPS

Scholarships are available on a needs and space available basis.

For a Saturday Studios application or more information, call (617) 879–7170 or email k12@MassArt.edu

LIFE DRAWING AND PORTFOLIO DEVELOPMENT

Life Drawing and Portfolio Development offers high school students access to an in-depth class taught by a professional artist from within the MassArt community. Students will work to develop skills and to explore techniques while strengthening their creative voice. Life Drawing and Portfolio Development will benefit students interested in developing their portfolio as well as those who are curious to learn more about the visual arts and design. The studio serves as a complement to high school art education by offering an ideal opportunity to access art materials rarely available to pre-college students.

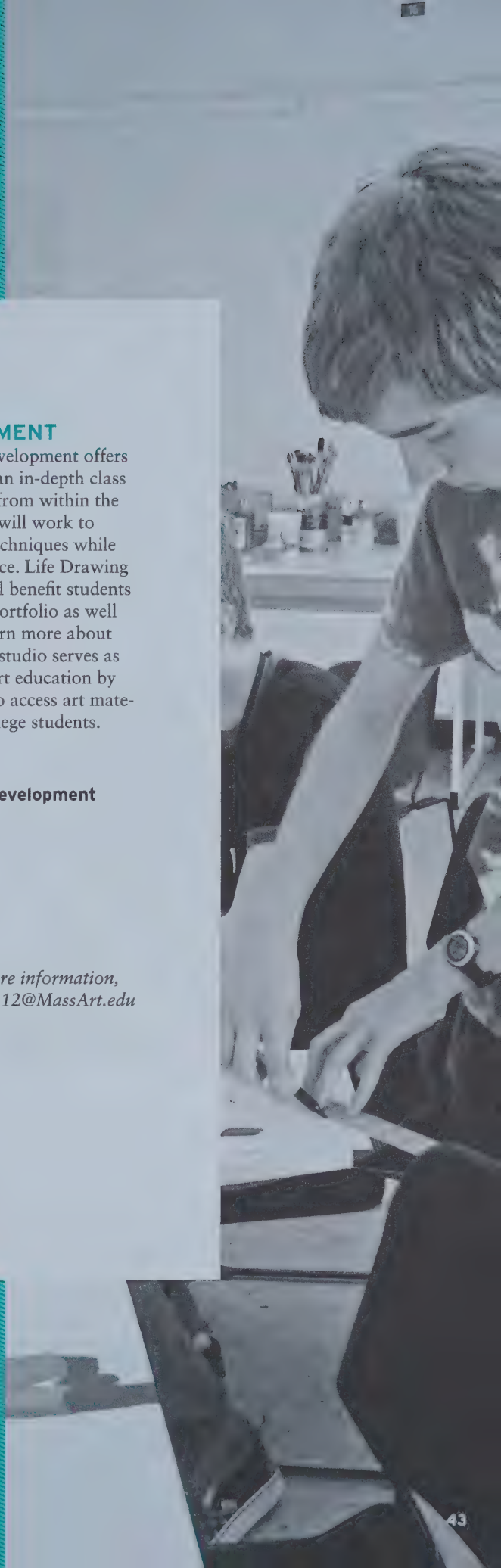
CLASSES OFFERED

Life Drawing and Portfolio Development
Mondays, 4-6pm
October 17–December 19
Final Review: December 19

COST

$360

For a registration form and more information, call (617) 879–7170 or email k12@MassArt.edu



2012 TRAVEL COUR

Photo: Ricardo Liberato

Spring Break Travel

EGYPT OF THE PHARAOHS

We will cover 5000 years of ancient Egyptian art and history, from the Predynastic through Roman Periods. Our visits to major monuments, museums and sites off the beaten track, will stimulate on-site discussion of their historical, political, social, economic, and religious significance.

Leaders: John Russell
Department: History of Art
Dates: mid-March, 2012

NEW ENGLAND TO NEW ZEALAND

The course explores cultural differences in design and sustainability. Through museums, cultural events and design studios visits, students will experience how New Zealanders celebrate their racially diverse population, and strive to maintain a balance between the natural and man made world.

Leaders: Gunta Kaza and Judith Anderson
Department: Graphic Design
Dates: March 2–18, 2012

ES

RENAISSANCE SPLENDOR: THE GOLDEN AGE OF VENICE AND THE VENETO

Students will be introduced to the painting, sculpture, and architecture of the Golden Age of Venice and the Veneto. We will immerse ourselves in the living culture of Northern Italy, and gain an appreciation and understanding of its history, urban and rural landscapes, public and domestic architecture, and the inspiration and poetry of its prolific artistic embellishment at every level and on every scale.

Leaders: Ellen Shapiro and David Nolta
Department: History of Art
Dates: March 1–14, 2012

May/June Travel

EAST MEETS WEST: CULTURAL CROSSROADS–TURKEY

This trip will be a dynamic exploration of Turkey and the role that it has played shaping the cultural and artistic climate in Eastern Europe. We will spend time in historical Istanbul, and at The Glass Furnace, near the Black sea, where students will have the opportunity to experiment with various hot and cold glass techniques.

Leaders: James McLeod and Linda Ross
Department: Fine Arts 3D
Dates: May 22–June 10, 2012

TRADITIONAL AND CONTEMPORARY CERAMICS IN JAPAN

Japanese traditional ceramics, with a distinctive use of materials, forms, and philosophy, has contributed to the development of American ceramic sculpture as fine art since the 1950's. This travel course will expose students to current Japanese ceramics and foster a dialogue between Japan and America on ceramic art that has had a significant and powerful historical precedent.

Leaders: Ben Ryterband and Megumi Naitoh
Department: Fine Arts 3D
Dates: May/June, 2012

MAKING-HISTORY: LOST HISTORIC PAINTING: POLAND

As part of an international two-year project, students will assist in recovering art and architecture almost lost in time. Participation will provide students with an experience that demonstrates how history contextualizes materials, tools, technologies, styles and cultures, while working with other students from around the world.

Leaders: Rick Brown and Laura Brown
Department: Fine Arts 3D
Dates: May 27–June 9, 2012

LAND OF ETERNAL SUN: ART AND ARCHITECTURE OF CHINA

This introduction to China's aristocratic and religious art, artifacts and architecture will enhance student's understanding of the country's contemporary culture. We will trek though Beijing, Shanghai and Suzhou and immerse ourselves in village life to experience China's history, spirituality and philosophy.

Leader: Fred Liang
Department: Fine Arts 2D
Dates: May/June, 2012

For more information, visit:
inside.massart.edu/travelcourses

CERTIFICATE PROGRAMS

MassArt offers a number of rigorous certificate programs for students seeking expertise in a particular area without pursuing a full degree. Taught by MassArt's undergraduate and graduate faculty, these certificates provide students with the solid professional skills and practice required for the workplace. Many students pursue admission to certificate programs by first enrolling in individual Professional and Continuing Education courses. These provide an opportunity to build and strengthen a portfolio for later review and admission to either a certificate or degree program.

GRAPHIC DESIGN CERTIFICATE

The Graphic Design Certificate Program (GDC) is a series of professional courses leading to a career in the graphic design field. The program consists of 12 courses (37 credits) usually taken over a period of three years. Upon review, you may transfer up to 6 credits at the time of acceptance. To be eligible, applicants must have completed a minimum of 60 undergraduate credits, must demonstrate drawing ability and basic skills in visual language, and must demo strate working knowledge of a page layout program (Quark Xpress or InDesign), Photoshop, and Adobe Illustrator. To gain the skills necessary to begin the program, a foundation drawing course and Elements of Design are recommended for students who don't have an art-making background. *Introduction to Computer Graphics with the Adobe Creative Suite* is recommended for students who need to gain working knowledge of Adobe InDesign, Photoshop, and Illustrator. Detailed information about the program including skills needed to begin the program and application requirements can be found at *MassArt.edu/ce*.

FASHION DESIGN CERTIFICATE

Better Your Skills. Better Your Design. Build a Portfolio.

MassArt's well-known Fashion Design Certificate Program (FDC) offers a certificate in fashion design for continuing education students. The fashion certificate is designed for those who wish to advance their skills or careers in the fashion industry. The certificate consists of ten courses including fundamentals and master classes. Classes are offered on a rotating schedule allowing students a flexible schedule to complete the FDC in two years or more. Students taking individual courses before applying to FDC may transfer up to six credits into the program at the time of acceptance. Foundation courses include *Introduction to Creative Fashion Design*, *Pattern Drafting*, *Fashion Illustration*, and *Fashion as Art*. One or two foundation classes are offered each semester to prepare students for the program's master classes. Each master class has a "fashion specialty" focus and will be taught by experts in their field. Master classes include *Couture Design*, *Tailoring*, *Handbag Design*, and *Fashion Forecasting*. Industry preparation courses include CAD (computer-aided design) in textiles and U4ia (software), Digital Tools for Fashion – Photoshop, Illustrator, U4ia, and CAD for Pattern Drafting using industry standard Gerber production systems. Participants will develop individual projects and learn from professionals in Haute Couture, Ready-to-Wear, Bespoke Tailoring, and Mass Production. Complete information at *MassArt.edu/ce*.

INDUSTRIAL DESIGN CERTIFICATE

The Industrial Design Certificate Program (IDC) is a streamlined program for students who hold a prior degree in another discipline and now wish to enter the industrial design profession. The program consists of 17 three-credit courses (51 credits). Several courses, primarily the competency electives, may be transferred into the program or waived upon review. Study is part-time and most courses meet during the day. Students with no portfolio should take *Industrial Design Form*, a course that may be transferred into the program if accepted.

TEACHER PREPARATION PROGRAM

The Teacher Preparation Program (TPP) is a 24-credit post-baccalaureate program leading towards Initial License as an art teacher in Massachusetts and partially fulfilling licensure requirements for 32 other states. This program requires 88 hours of pre-practicum work and 300 hours of student teaching practicum. (In order to student teach, students must first pass the Massachusetts Tests for Educator Licensure (MTEL) required by the Massachusetts Department of education.) For more information, call the Art Education office at (617) 879-7550.

NEW FURNITURE DESIGN CERTIFICATE PROGRAM

The Certificate consists of eight required courses and two studio electives for a total of 29 credits.
Students interested in enrolling must successfully complete two prerequisite courses at North Bennet Street School before applying to the Certificate Program: Fundamentals of Fine Woodworking and Fundamentals of Machine Woodworking. These two workshops are offered year round. Go to www.nbss.org.

CERTIFICATE COURSES AND SEQUENCE

From Concept to Object: Processes for Furniture Design
(3 credits, at MassArt)
Fusing design activities and methodologies, including aesthetic sourcing (visual, literary, emotional and structural), drawing and modeling, students engage in design as a problem solving process.

Survey of the Development of Modern Furniture
(3 credits, at MassArt)
This survey course looks at furniture as a historical medium as well as an evolutionary element of social development. Classes include visits to different collections of furniture at museums and galleries.

Advanced Techniques for Furniture Making
(3 credits, at North Bennet Street School)
Students are exposed to a variety of specialized techniques that can be applied to projects, such as turning, veneering, laminating, marquetry and more.

The Art of Furniture Design I: Fundamentals of Design and Construction
(3 credits, at MassArt)
Students draw on the fundamental skills and knowledge they have acquired to design and build a first project.

The Art of Furniture Design II: Fundamentals of Design and Construction
(3 credits, at MassArt)
Students produce work demonstrating increasing sophistication and competence in terms of design and execution.

Studio Elective
(3 credits, at MassArt)
Any other 3D course (glass, clay, etc.) may be chosen.

Intermediate Furniture Design: Pre-Capstone Studio
(3 credits, at North Bennet Street School)
Students begin to focus on a specific area of furniture design, whether it is prototyping of a mass production concept, developing a limited production run or building a one-of-a-kind piece. Emphasis is placed on efficient use of time and materials to successfully complete an original design.

Studio Elective
(3 credits, at MassArt)
Any other 3D course (glass, clay, etc.) may be chosen.

Furniture Design Capstone
(3 credits, at North Bennet Street School)
Students produce a significant work of merit—a furniture suite or series of pieces—that expresses their own personal vision and demonstrate a high level of craft and technical skills

Professional Practice for Furniture Design
(2 credits, at MassArt)
Sessions cover business basics, including design industry standards, portfolio and website development, networking and gallery contacts, insurance issues and professional resources.

For further information, contact Stephen Clark at (617) 879-7168 or stephen.clark@massart.edu with questions and to request application information.

LEAD PROGRAM FACULTY

Miguel Gomez-Ibanez is an architect and studio furniture maker and President of North Bennet Street School. He has taught fine furniture making, and has contributed articles and essays on furniture and design to books and magazines, including Fine Wood Working, Woodworker's Journal, and Furniture Studio. His work has been featured in House and Garden, Good Housekeeping, American Craft and Accent Home and Garden and exhibited in galleries and museums across the country. Miguel has served as president of the Furniture Society and as a member of the Collections Committee of the Fuller Craft Museum.

Judith Hanson is a sculptor and furniture maker and the woodshop studio manager at MassArt. She attended the cabinet and furniture program at North Bennet Street School before pursuing studies in sculpture and mixed media at MassArt. She has taught woodworking classes at the North Bennet Street School and other programs since 1994.

Thomas Russell is assistant professor of industrial design at MassArt where he received his BFA. His collections and client work include the Fei Company, Micrion Corporation, and Industrial Sensors Incorporated. He has extensive experience in both freelance and corporate manufacturing, engineering, management and design.

Mitch Ryerson holds a BA in furniture design from the Boston University Program in Artisanry and has been crafting fine furniture for twenty years. He has exhibited widely, received numerous awards and grants and is included in many public collections including the Museum of Fine Arts, the Fuller Museum, the Mint Art Museum and Mount Ida College.

Peter Thibeault is an industrial designer and principal at Thibeault Design, Inc. He holds a BFA from Rhode Island School of Design and attended the Graduate Studio Program in Fine Arts at the University of Rhode Island. His awards include: 1st Annual Bronze Bean Award, Boston IDSA; Finalist for Best of Show Award, The Glorified Goblet, Signature Gallery; Award of Excellence, Furniture of the '90's Houston. He work has also been exhibited at the DeCordova Museum.

PROFESSIONAL AND CONTINUING EDUCATION POLICIES

For a complete description of all Professional and Continuing Education policies including financial information and a list of campus resources, please visit our website: MassArt.edu/ce.

REFUND POLICY

To obtain a refund, complete a drop form available in the continuing education office or fax, mail, or email your signed, written request by the deadline (see below). No drop or refund requests are accepted by telephone. Failure to complete a course does not constitute official withdrawal, nor does notification of withdrawal to the instructor.
Refunds are issued after the add/drop period by the business office. Processing requests requires at least six weeks.
Credit course refund: 100% of credit courses fee when dropped the day before the second class meeting.
Non-credit workshop refunds: 100% of the course fee is refunded when dropped one week prior to the workshop start date.
Independent Study: 100% of the course fee when dropped before the first meeting date indicated on the Independent Study form.
There are no partial refunds.

CHANGE OF COURSE/ADD-DROP

A registered continuing education student may add, change or drop, or change the academic level of a course before the second class meeting by completing an add/drop form available in the continuing education office, or by email or letter. No add/drops can be processed by phone. A student will be admitted to the requested or added course on a space available basis and with the permission of the instructor. Refunds for those who drop a course are made according to the Refund Policy.

INDEPENDENT STUDY

Students may apply for a 3-credit Independent Study if the appropriate course is not being offered. The student must develop a proposal in consultation with a faculty advisor and include a description of the project and proposed schedule of meetings. Proposals for Independent Studies must be submitted to continuing education before the add/drop deadline. Signature of the faculty member and approval of the Dean of Continuing Education are required before instruction and work may begin. Check the refund policy for Independent Study. Tuition waivers cannot be used for Independent Studies.

GRADES

The college has a dual grading system, utilizing a letter grade or Pass/No Pass system depending on the department. Grade reports are issued two to four weeks after the end of term. Please visit MassArt.edu/ce for a complete description of the grading system.

TRANSFER OF CREDITS

Students who wish to transfer credits to another institution or to the MassArt BFA Program are advised to consult with their registrar or Dean prior to enrollment. Students accepted to Massachusetts College of Art and Design are placed in studio courses based on the strength of their application portfolios. Courses taken through the continuing education program at MassArt are subject to transfer credit review and restrictions.

TRANSCRIPTS

Official transcripts are available at $10 each or unofficial at $5. Transcripts take ten days to process. Forms are available in the continuing education office. Requests must be submitted in writing, signed by the student, and include name at time of enrollment, address, home/work telephone numbers, social security or MassArt ID number, and dates of attendance. Emails and faxes are not accepted.

TUITION REDUCTION

For information regarding continuing education tuition reduction and waivers, please see our website or call us at (617) 879-7200.

EMERGENCY CLOSING AND CLASS CANCELLATION

Cancellation of classes is announced on the following radio stations: WBZ (1030 AM), WRKO (680 AM), WEEI (850 AM) and the following TV stations: WBZ (Ch 4), WCVB (Ch 5), WHDH (Ch 7), WFXT (Fox 25). Decisions to cancel evening classes will be made prior to 2:30pm and broadcast on the above stations. (emergency.MassArt.edu)

STUDENT ID CARDS

All faculty, staff, and students are required to wear their MassArt ID while on campus. Picture ID cards are issued to new students by the Public Safety Office located in the East Building on Evans Way (see Campus Map). Returning students should present their picture IDs to Public Safety to be updated. No IDs are issued or updated before the first day of classes. Students who lose their IDs will be charged a $10.00 replacement fee. A MassArt Student ID allows you borrowing privileges at the MassArt library and free admission to the Museum of Fine Arts, the Isabella Stewart Gardner Museum, the Institute of Contemporary Art, and the Photographic Resource Center. Students who are only registered for non-credit workshops are not eligible for a Student ID.

SAFETY IN THE STUDIO AREAS
The college provides a Health and Safety manual which students are advised to read. Toxic materials, toxic vapors and gases, and dangerous machinery are among the potential health hazards encountered by the studio artist. Students are urged to familiarize themselves with correct studio procedures and be aware of the possible hazards present in their particular studio area. Pregnant women, persons with respiratory problems, and persons placed under physical restriction by their physicians must make their conditions known to instructors as soon as courses begin. In some cases, the college may insist that a student withdraw from a course. Visit MassArt.edu and click on College Services and Health and Safety office for more information.

SPECIAL NEEDS
The Americans with Disabilities Act of 1990 (ADA) protects physically and mentally disabled persons from discrimination by requiring the provision of "reasonable accommodation" for those affected. If you feel you meet these requirements and need assistance, please notify the Continuing Education Office by completing the Special Needs box on the registration form. MassArt is committed to assisting all qualified students who are in need of "reasonable accommodation."

NON-DISCRIMINATION POLICY
The college is committed to an admissions policy that does not discriminate on the basis of race, creed, sexual orientation, gender, national or ethnic origin, marital status, veteran status, religion, age, or disability. We seek to provide opportunities and experience for all students on an equal basis. For information on reasonable accommodations, please contact the Office of Civil Rights Compliance and Diversity at (617) 879-7060.

REGISTER EARLY!
We recommend that everyone register at least one week before classes begin. Many courses fill quickly and classes with low enrollment risk cancellation. Registering early gives you the best chance of getting the course you want.

CAMPUS RESOURCES

ART SUPPLIES/BOOKS
The MassArt Supply and Bookstore is located in the basement of the Kennedy Building. Please visit for a large selection of art supplies and textbooks. Textbooks can be purchased on the bookstore's website at MassArt.bkstr.com. For information call: (617) 739-4770.

DINING
The MassArt Dining Commons is located on the first floor of the Kennedy Building, 625 Huntington Avenue. For more information visit: dineoncampus.com/massartmcphs.

GODINE LIBRARY
The MassArt library is located on the 12th and 13th floors of the Tower Building. MassArt's Godine Library is a treasure house of visually and verbally formatted information focusing on art, design, media, education, and literature. Its collections include 90,000 volumes, 800 films, 2,100 videotapes, 140,000 slides, 300 periodical titles, sound recordings, posters, archives, a rare book collection, and a pictorial reference file. Library users have access to online databases of hundreds of thousands of images, full-text articles, and citations, and, through the state virtual catalog and other interlibrary loan agreements, access to millions of volumes in libraries across the country. For information call (617) 879-7101 or (617) 879-7150 or visit inside.MassArt.edu/library.

MUSEUM ADMISSION
Admission to the Museum of Fine Arts, the Isabella Stewart Gardner Museum, the Institute of Contemporary Art, and the Photographic Resource Center is free with a valid MassArt Student ID.

PARKING
Continuing Education provides limited free parking for students on the day of class at the Mindoro Street lot, a five to eight minute walk to MassArt. The lot is staffed with an attendant and shuttle service is available between the lot and MassArt daily from 7am–11pm. Students also may pay for parking for the day of their class (evening and weekends) at the Ward Street lot directly across Huntington Avenue. Students must have a valid ID. You must have your ID validated for parking at the Public Safety office. For more information and to pick up the required forms. There are also parking garages in the area and metered on-street parking.

HOW TO REGISTER
Students may register on the web, by mail, by fax, by phone, or in person.

ONLINE WEB REGISTRATION
Students are encouraged to register online. Visit MassArt.edu/ce to sign up and pay for classes.

MAIL
Send your completed registration with check or credit card information to:
Professional and Continuing Education
Massachusetts College of Art and Design
621 Huntington Avenue
Boston, MA 02115 USA

FAX
Fax your registration to (617) 879-7171. Include your MasterCard or Visa card number and expiration date on the registration form.

PHONE-IN REGISTRATION
Call (617) 879-7200 with MasterCard or Visa.

WALK-IN REGISTRATION
Register during our regular continuing education office hours:
Mon–Thu, 9am–7pm; Fri, 9am–5pm

CONTINUING EDUCATION ADVISING
If you need assistance in deciding which courses best meet your needs, a continuing education advisor is available. Please call (617) 879-7200 to schedule a time to either meet in person or talk on the phone with a CE advisor.

IMPORTANT NOTE
This catalog was prepared on the basis of the best information available at the time of publication. Specific information, including fees, dates, course admission and other policies are subject to change without notice. New course offerings may also be posted after the catalog publication date. Please refer to our website, MassArt.edu/ce for information and updates.

CAMPUS MAP

DIRECTIONS TO THE TOWER BUILDING

From the Massachusetts Turnpike
Take exit 22, Prudential Center and follow Huntington Avenue to the college.

From Route 93
Take Storrow Drive exit and follow Storrow Drive to the Copley Square/Back Bay exit. Turn right on Beacon Street, left on Exeter Street, pass the Lennox Hotel and turn right on Huntington Avenue to the college.

Public Transportation
Take the Green Line 'E' train to the Longwood/Hospitals stop at the corner of Huntington and Longwood Avenues. Contact MBTA for the #39 bus schedules.

DIRECTIONS TO MASSART MINDORO PARKING LOT

From Huntington Avenue (outbound), take a left onto Parker Street (this is before the Museum of Fine Arts). Continue on Parker Street and take your third left onto Prentiss Street. Take your second right onto Mindoro Street. The street is before the slight incline. If you pass a park on your left hand side, you have gone too far. The entrance to the lot is on your left. From Huntington Avenue (inbound), turn right onto Ruggles St. Turn right on Parker Street, and your second left onto Prentiss Street. Continue as above.

REGISTRATION / FALL 2011

Professional and Continuing Education

MASSART
MASSACHUSETTS COLLEGE OF ART AND DESIGN

621 Huntington Ave Boston, MA 02115 USA Phone: (617) 879-7200 Fax: (617) 879-7171 Email: ce@massart.edu

PERSONAL INFORMATION (Note: * required field / ** required for online courses)

Last Name *	First Name, Middle Initial *	
Street Address *		MassArt I.D. # *
City *	State *	Zip *	Email **
Home Phone *	Cell Phone	Emergency Phone	Gender ☐ M ☐ F	Date of Birth *
Special Needs (please describe)				

U.S. Citizens and Legal Permanent Residents
Please answer BOTH questions:

1. What is your ethnicity?
☐ Hispanic or Latino(a) ☐ Not Hispanic or Latino(a)

2. What are your primary ethnic/racial heritages?
Choose one or more:
☐ White ☐ Black or African American ☐ American Indian or Alaskan Native ☐ Asian ☐ Cape Verdean
☐ Native Hawaiian or other Pacific Islander

COURSES & WORKSHOPS

Number & Section	Title	Instructor	Credit Level	# of Credits	Course Fee
			☐ UG ☐ Grad ☐ No Credit		$
			☐ UG ☐ Grad ☐ No Credit		$
			☐ UG ☐ Grad ☐ No Credit		$
			☐ UG ☐ Grad ☐ No Credit		$

Note: Courses at the 100 & 200 level may be taken for undergraduate credit only.

Course & Workshop Fee Total $

REFUNDS
100% of the credit courses fee when dropped the day before the 2nd class meeting.
100% of the non-credit workshop fee when dropped one week prior to the workshop start date.
See Financial Policy details on website: MassArt.edu/ce

Optional Donation to the MassArt Fund
Enter Amount Here $

I have read and understand the rules regarding registration, fees, and refunds.

The MassArt Fund provides resources to help meet the College's greatest needs, including student financial aid, the Center for Art and Community Partnerships, library support, and additional resources for academic programs.

Student Signature_____ Date _____

FOR OFFICE USE ONLY

I.D. #	Registered By:	Discount: ☐ 40%T ☐ 50%T ☐ 100%T ☐ 100%	Total after Discount: $
Check #	Bank #	Amount: $	C.C. Confirmation #
Note:		Payment Date:	Reg. Date:

Registration Information

Mail
Send your completed registration with MasterCard / Visa information or check or money order to:
Office of Professional and Continuing Education
621 Huntington Ave., Boston, MA 02115 USA

Add/Drop
Students wishing to add or drop a course must do so in writing by mail or email: ce@massart.edu

Fax
Fax your registration to: (617) 879-7171
Include credit card information.

Walk-In
Register during regular continuing education office hours: Mon-Thu, 9am-7pm and Fri, 9am-5pm

Register Online
MassArt.edu/ce

Phone-In
Call (617) 879-7200 or (617) 879-7201
Mon-Thu, 9am-7pm and Fri, 9am-5pm

Information below this line will not be retained by the Continuing Education Office.

☐ Master Card ☐ Visa

				Expiration Date

The College uses a secure online payment system to process credit card payments.

Cardholder's Signature	Print name of cardholder if different from student

PAYMENT INFORMATION:
Make check or money order payable to: MassArt

COMING IN JANUARY

THE 2012 WINTER INTERSESSION

The MassArt Winter Intersession runs from January 3-17. Short, focused courses in a variety of media are scheduled: full details will be available online in October. Here is a sampling of what's in store:

FINE ARTS 2D

OFF THE PRESS: MONOTYPE
John Thompson

FROM THE BODY
Timothy Hawkesworth

FIGURE INTO PRINT
Alvin Ouellet

PERSIAN MINIATURES
Rashin Fahandej

FINE ARTS 3D

PAPERMAKING PROJECTS
Drew Mattot

GLASSBLOWING
Bernie D'Onofrio

HUMAN BODY IN 2D AND 3D
Gerry Hoag

INSTALLATION: REFLECTIVE SPACE
Danielle Sauvé

POP-UP AND DIMENSIONAL BOOKS
Charles Stigliano

KINETIC ART: ENGAGEMENT WITH MOVEMENT
Anne Lilly

SCULPTURAL FORMS IN FELT
Barbara Poole

DESIGN

PERSPECTIVE DRAWING WORKSHOP
John Roman

BUILDING THE WEB WITH HTML5
TBA

ENTREPRENEURIAL THINKING FOR CREATIVE PEOPLE
Jay Calderin

SIM

DRAWING THE BODY IN MOTION
Nell Breyer

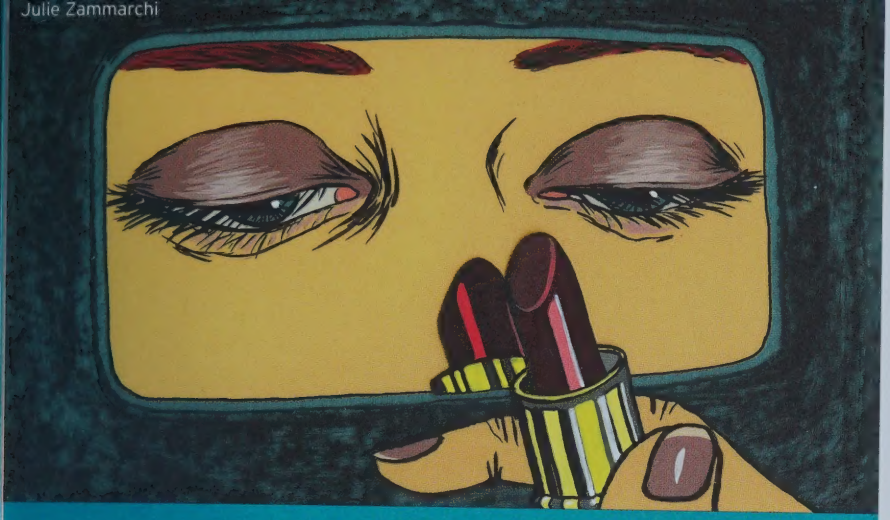
PHOTOGRAPHY/ FILM/VIDEO

THE BIG DIGITAL PRINT
Amber Davis Tourlentes

THE BEGINNING DIGITAL PHOTOGRAPHER
Camilo Ramirez

DOCUMENTARY BOOT CAMP
David Tamés

DRAWING FOR ANIMATION
Julie Zammarchi

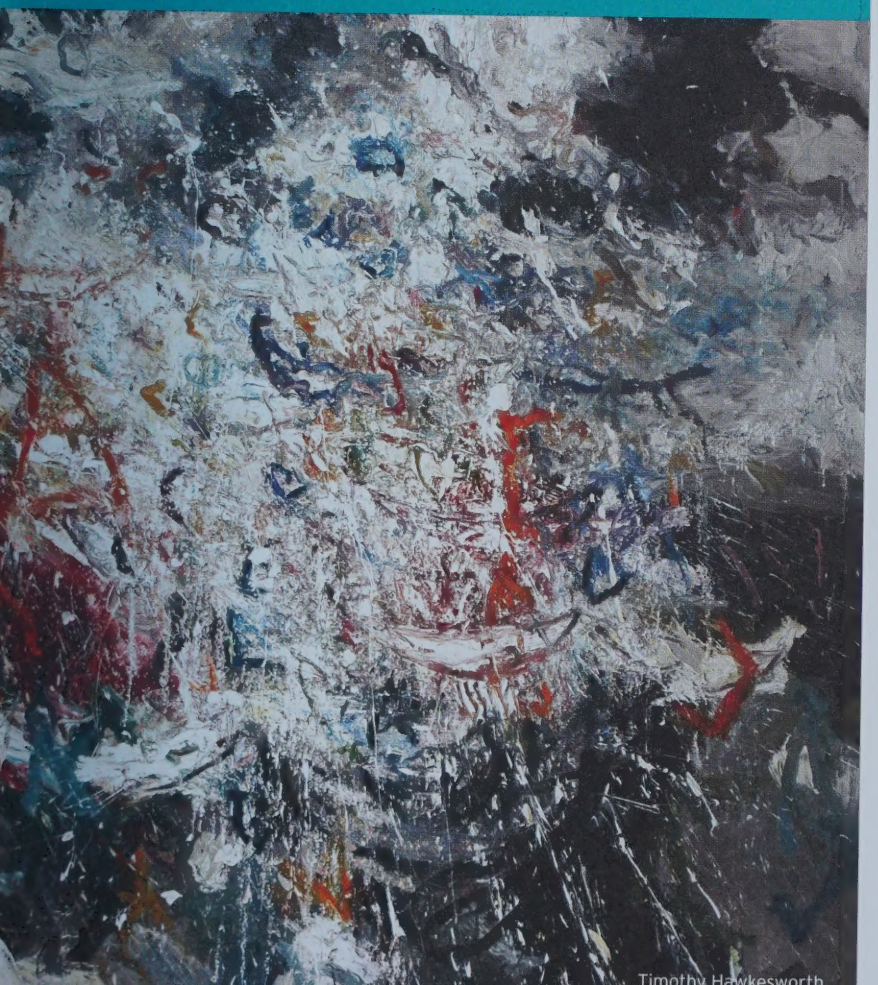

Julie Zammarchi

MassArt's Continuing Education

THURSDAY NIGHT LECTURE SERIES

Join us for an evening with some of the area's finest artists and scholars who also happened to teach in MassArt's Continuing Education Program. Lectures begin at 6:30 but please come at 6:00 for light refreshments, socializing and the best seats in the house. Lectures are free and open to the public.

Tower Building, Trustees Room, 11th Floor


Timothy Hawkesworth

SEPTEMBER 22
FASHION AND SUSTAINABILITY
Jennifer Varekamp, Fashion Designer

OCTOBER 20
LOOK OUT BELOW:
EXCAVATING THE SUBCONSCIOUS IN ANIMATION
Julie Zammarchi, Animator

NOVEMBER 17
CONSIDERING MARGINALLY USEFUL OBJECTS
Peter Thibeault, Designer

AMERICAN FURNITURE DESIGN:
AN HISTORICAL PERSPECTIVE
Barbara Ward, Furniture Historian

INTERSESSION, JANUARY 12, 2012
PAINTING, ORIGINAL NATURE AND NOW
Timothy Hawkesworth, Painter

SHAPING METAPHORS OF DISPLACEMENT
Danielle Suavé, Installation Artist

FEBRUARY 16
HOW THEY'RE HANGING
David Nolta, Art Historian

MARCH 15
OPEN WEB TECHNOLOGY
AND CONTENT POLICY
Boaz Sender, Web Developer

THE FUTURE OF SOUND
AND IMAGE IN DYNAMIC MEDIA
Colin Owens, Founder, Shapemix Music

APRIL 19
DESIGN, POETRY AND CREATIVE LIVING
Gerry Hoag, Sculptor

OCTOBER 6
PANEL DISCUSSION:
TEACHING VISUAL ARTS ONLINE

PANEL PARTICIPANTS
- Jen Hall
- Karen Kurczynski
- Bob Gerst
- Blythe Hazen
- Sharon Butler

For more details please see:
MassArt.edu/ce or contact Continuing Education
(617) 879-7200

MASSART MASSACHUSETTS COLLEGE OF ART AND DESIGN

PROFESSIONAL AND CONTINUING EDUCATION
621 HUNTINGTON AVENUE
BOSTON, MA 02115 USA

CONTINUING EDUCATION

MassArt.edu/ce